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THE AUSTRALASIAN

PHOTO-REVIEW

APR

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KODAK (AUSTRALASIA) PTY. LTD.  
FOR THE ADVANCEMENT OF PHOTOGRAPHY



APRIL

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MT. CONNOR: £1 15 6 set of 8 (4 6 each individually)

- 286 Ayers Rock—view from three miles distant
- 287 Ayers Rock—watercourses on S.W. side
- 288 Ayers Rock—Mala's Cave of Aboriginal legend
- 289 Ayers Rock—view from summit, showing waterholes
- 290 Ayers Rock—kangaroo tail rock slab on north side, caused by wind erosion
- 291 Mt. Olga—1500ft. above plain. View of domes from north
- 292 Mt. Olga—west domes from three miles distant
- 293 Mt. Connor—800ft. above plain. World's largest residual mountain

SERIES AH—"CENTRAL AUSTRALIA" (Set 2)—ALICE SPRINGS—FINKE  
RIVER: £1 15 6 set of 8 (4 6 each individually)

- 294 Alice Springs township from Anzac Hill
- 295 Emily Gap—Alice Springs
- 296 Aboriginal wall paintings at Emily Gap
- 297 Finke River at Glen Helen Gorge
- 298 Vertical rock formation, Glen Helen Gorge
- 299 The road down the Finke River bed in the "dry"
- 300 The salt crust on a clay pan near Alice Springs
- 301 River Red Gums—Finke River

SERIES AJ—"CENTRAL AUSTRALIA" (Set 3)—HERMANNSTADT—PALM  
VALLEY: £1 15 6 set of 8 (4 6 each individually)

- 302 View of Macdonnell Ranges from main road
- 303 Standley Chasm, a cleft in the mountain, 16ft. wide and several hundred feet deep
- 304 Calitris (Native Pine) and Ghost Gum in Palm Valley
- 305 Beautiful Mt. Hermannsburg
- 306 The Sphinx Rock—Amphitheatre, Palm Valley
- 307 Aboriginal Family, Palm Valley
- 308 Waterhole scene in Palm Valley
- 309 Finke River Bed at Palm Valley

SERIES AK—"CENTRAL AUSTRALIA" (Set 4)—MT. STUART  
£1 15 6 set of 8 (4 6 each individually)

- 310 Typical ant hill of Central Australia
- 311 Central Mt. Stuart—Turkeys Nest Bore dam
- 312 Barrow Creek—flat tops (residual mountains)
- 313 The Devil's Marbles. These cover an area of several square miles
- 314 Devil's Marbles—another formation
- 315 The Flying Doctor Plane
- 316 Mt. Isa Mine
- 317 Georgina River Bed in the "dry"



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- 318 Her Majesty Queen Elizabeth II and the Duke of Edinburgh  
 133 Her Majesty Queen Elizabeth II

**SERIES AL—"VENICE": £1 15 6 set of 8 (4 6 each individually)**

- 319 The Danieli—former Palace  
 320 The Rialto Bridge  
 321 St. Mark's Church  
 322 Entrance Mosaic, St. Mark's Church  
 323 The Bridge of Sighs  
 324 Cathedral Della Salute  
 325 Canal Scene  
 326 The Campanile and Doge's Palace

**SERIES AM—"ROME" (Set 2): £1 15 6 set of 8 (4 6 each individually)**

- 327 The Piazza Colonnade—carriage entrance. Erected by Bernini in 1667  
 328 The Pantheon, erected in 27 B.C. by Marcus Agrippa to commemorate his victory at Actium over Anthony and Cleopatra  
 329 The Fontana Di Trevi. Erected by order of Pope Clement XII in 1735. The largest and most celebrated public fountain in Rome  
 330 The Arch of Titus, A.D.81. Erected to commemorate the victories of Titus and Vespasian over Jerusalem at the conquest in A.D.70. The arch is entirely faced with Pentelic marble.  
 331 Rome—panoramic view from the Janiculum  
 332 The Forum Italicum, showing some of the modern sculpture work  
 333 Vatican Swiss Guard  
 334 The Colosseum

**SERIES AN—"SCENES OF HOLLAND"**

£1 15 6 set of 8 (4 6 each individually)

- 335 Amsterdam. Open-air restaurant, Hotel Lido. Looking across to the Leide Bosje (Gardens)  
 336 Amsterdam. Reflections in the Singel Gracht (canal)  
 337 Alkmaar. Cheese porters at the cheese market  
 338 Leiden. Left bank, fruit and vegetable market. Right bank, flower market. Covered bridge, butter market  
 339 Leiden. City coat of arms made of tulip petals. Markets in distance  
 340 Leiden. An old Dutch mill  
 341 Keukenhof Gardens. Near Lisse, in the heart of the tulip-growing area  
 342 Keukenhof Gardens attract thousands of visitors from March to May each year

**SERIES AO—"PICTURESQUE TASMANIA"**

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- 343 River Derwent, New Norfolk  
 344 Autumn, New Norfolk  
 345 St. Mark's Church, Campbelltown  
 346 Table Cape, Wynyard  
 347 Lake St. Clair, Cynthia Bay  
 348 Nymph's Bath Chamber, Mole Creek Caves  
 349 The unconsecrated church, Port Arthur  
 350 Richmond Bridge, Coal River. The oldest stone bridge in Australia, 1824

**SERIES AP—"EDINBURGH": £1 15 6 set of 8 (4 6 each individually)**

- 351 Edinburgh Castle built 11th century. View from Castle Esplanade. The commencement of the Royal Mile  
 352 Princes Street. Acclaimed as the finest street in the world. Showing gardens and Waverley Station  
 353 St. Giles Cathedral (Gothic), showing crown steeple and eight flying buttresses. History dates back to 9th century  
 354 The Scott Monument. 200ft. high, erected in 1840 in memory of Sir Walter Scott  
 355 Floral Clock in Prince's Gardens  
 356 Holyrood Palace. Erected by James IV in 1503, now used as an occasional residence of the Royal Family. The end of the Royal Mile  
 357 John Knox's house. A striking survival of street architecture of the 16th Century Reformation Period  
 358 Forth Bridge. Built 1863/1890. One and a half miles long—height 152ft. above water, 360ft. to top of span

*For balance of catalogue see page 707, November 1954 issue*

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# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

## PHOTOGRAPHIC SOCIETY OF N.S.W.

The judge for the competition on Feb. 15 was Mr. A. R. Eade, and the results were: *Advanced*: 1, N. Treat; 2 (Equal), J. Dudgeon and N. Treat; 3 (Equal), J. L. Phillips and J. Dudgeon. *Intermediate*: Rosemary Johnson; 2, N. Youngman; 3 (Equal), Iris Bagnall and Vera Turnidge. *Beginners*: 1, Aden Haig; 2, Marie Lee. *Records Competition*: 1, J. Marchant.

On Feb. 22, Dr. A. E. F. Chaffier, A.P.S.A., gave an excellent lecture dealing with the problems most frequently encountered in colour photography.

The *Enlarging* demonstration, by courtesy of Kodak, was undoubtedly one of the most lucid and well-planned lectures heard in our rooms. Thank you!

The outing scheduled for March 6 to the University was not held, owing to the inclement weather.

We are grateful for a particularly interesting Movie Evening arranged by members of the Australian Amateur Cine Society and presented to the Society on March 8. An object lesson for many was the extremely sharp, rock-steady quality of the 8mm. pictures, which were taken when using a tripod.

Visitors are welcome at our weekly meetings which are held in the Gallipoli Legion Hall, 12 Loftus Street, Sydney, at 8 p.m. each Tuesday. D.M.

## THE CAMERA CLUB OF SYDNEY

The highlight of our meeting on Feb. 22 was the Outdoor Child Study Competition for the *J. H. Couch Trophy*. It had been specified that these prints must not be portrait studies, and this apparently deterred many members whose ideas of children's shots probably included special lighting and background effects. That an effective and natural portrayal of childhood could be obtained satisfactorily was amply demonstrated by our usual stalwarts, and the judge's awards were: A Grade: 1 and 2, K. Hastings; 3, J. Hoey, HC; J. Galbraith. B Grade: 1, H. Gazzard; 2, A. H. Winchester; 3, G. Vincent; HC, J. E. Oliff.

On March 8, members were privileged to hear an unusual and informative talk on some aspects of newspaper photography by Mr. Gordon Short, Chief Photographer of *The Sydney Morning Herald*. Mr. Short kept us entertained by his lively description of newspaper work and of the various interesting assignments on which he had worked during 27 years with the *Herald*. One of the most interesting exploits described was that of photographing the atomic bomb explosion at Emu in South Australia. Without a clue as to exposure, he used 1/1250th at *f*/32 with a 4x red filter, and got a remarkable shot of the explosion, and even then it was somewhat overexposed.

The speaker described the fabulous array of equipment used by photographers of leading U.S. magazines, such as *Time* and *Life*, when on important assignments such as covering the Royal Tour in 1954. Members' interest was evident by the innumerable questions fired at the speaker, and it was with genuine surprise that we noticed more than two hours had sped past in a most pleasant and entertaining manner.

J.E.O.

## Y.M.C.A. (SYDNEY) CAMERA CIRCLE

Mr. John Clucas of Kodak Ltd. presented an illustrated lecture entitled *Colourfacts* on Feb. 10. This was rather a novelty, the illustrations being projected and the lecture by medium of tape recorder. The subject of colour was dealt with up to a point where many members were on unfamiliar ground. The principle of colour films, blending of colours and colour harmonies were well covered in this interesting lecture.

On Feb. 24, the circle once more battled with the Photographic Society of N.S.W. in the Inter-Club Competition. After the judge, Mr. Ken Hastings, had allotted his points the P.S. of N.S.W. was again the winner by 0.8 marks. This small percentage is proving hard to eliminate for members of the circle. The award for the best print of the evening went to M. Wright.

D.N.D.

## NORTHERN SUBURBS (SYDNEY) C.C.

The lecture dealing with print quality and the demonstration of reduction, both local and general, given by Mr. Ken Hastings of the Camera Club of Sydney on Feb. 8, was beneficial to all present. Due to the inclement weather on Feb. 20, the attendance of members at Campbelltown, the venue for our club outing, was not the best. Those present, however, voted it highly successful socially, but disappointing from the photographic aspect.

A panel of three A Grade members, Muriel Jackson, F. Cowper and K. Dietrich, judged the set competition *Unusual Angles* on Feb. 23. The results were: A Grade: 1, Rosemary Johnson; 2, F. Cowper; 3, J. Dudgeon. B Grade: 1 and 2, W. Kelly; 3, E. G. Charles. C Grade: 1, D. Storey; 2 (Equal), C. Potter and A. McGillivray.

New members will be cordially welcomed. Telephone JJ4648 for particulars of club activities. E.C.

## THE CAMERAMATEURS

A record entry of 56 prints were shown in our last competition and each of the three grades was judged by two student judges under the direction of experienced senior workers. In this way, nine independent opinions were given on various points and the final awards were for the most part quite consistent. On March 2, we had a most absorbing demonstration lecture by Mr. A. W. W. Gale, A.R.P.S., on *Composition aided by Print Finishing*, and this was surely an instruction of great benefit to all. The talk was delivered in Mr. Gale's usual efficient style. In the next few months we will be instructed by Mr. Edric Slater, A.R.P.S., Mr. Paul Hennessy, and Mr. Malcolm McGregor, A.S.T.C., and their demonstrations will be of particular appeal to those seeking to improve their colour and flash photography.

A very pleasant field day was recently held in excellent weather at Richmond and the next will be on April 24, at Macquarie Fields.

The standard of our prints is rapidly improving and, in fact, we have only a handful of members left in B Grade. Senior workers are conducting regular enlarging demonstrations for small groups in the privacy of their own darkrooms and this scheme is proving very successful.

A comprehensive prospectus may be obtained by writing to the Secretary, Cameramatours, P.O. Box 28, Paddington. Country and interstate photographers may join our Associate Membership Division and receive regular Postal Portfolios of Prints, and Monthly Magazine, by sending 10/- to the above address for one year's subscription. K.L.A.

### ST. GEORGE PHOTOGRAPHIC SOCIETY

The Annual General Meeting was held on March 1 at the usual meeting place, the St. George Club, Crofts Avenue, Hurstville, when the following officers for 1955 were elected: *President*: L. Richards; *Vice-President*: Miss H. Sinclair; *Secretary*: C. Walker; *Assistant Secretary*: R. Souter; *Treasurer*: J. McAulay; *Committee*: A. Bower, A. Thurstan, B. Watkins and J. Free; *Publicity Officer*: F. Johnson; *Print Stewards*: W. Davies and D. Wallace.

The activities of the past year were reviewed and the retiring President expressed his appreciation of the support given him by the officers and members, the Treasurer read a very satisfactory and encouraging report of the finances of the society. As a token of the excellent work of the Secretary, Mr. Claude Walker, the meeting unanimously and vociferously elected him an honorary member "for a period not exceeding ninety nine years". At the close of the meeting the new committee went into session and drafted the 1955/56 syllabus. It was decided that more emphasis would be placed on colour photography at future meetings and competitions would be alternately for colour and black-and-white. In order to encourage the beginners in colour work, a regular feature of the meetings will be the screening of members' slides, with helpful criticism from the more expert. F.J.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

Mr. Henri Mallard of Sydney debunked fine grain developers when he addressed members of Newcastle Photographic Society on Feb. 21. He emphasised the stresses caused on gelatin film by variations of temperature during the developing process and said that this factor was one of the greatest causes of the clumping of emulsion grain. He recommended the use of a developer with low carbonate content and suggested the drying of the film on a horizontal frame. When the film was dried vertically, he said, water ran down prolonging the drying of the lowest negatives.

Mr. Mallard's criticism of the club's portraiture competition resolved itself into a much appreciated lecture on the subject. The eyes, he said, were the most important feature of a portrait and the photographer should always show them. The portrait should show a person as he was known in everyday life. It should not be a character study in which the subject was playing the part of somebody else.

The club has given £10. 10/- to the Newcastle fund for the relief of flood victims.

Competitions during the past month resulted: February 14, Open—A Grade: 1, E. Kimble; 2, M. McNaughton; 3, N. Ozolins. B Grade: 1, A. Moxham; 2, W. Frazer. Commercial Print of Royal Newcastle Hospital (for trophies donated by Mr. T. Jackson)—A Grade: 1, N. Ozolins; 2, J. Harris; 3, C. Hirst. B Grade: 1, W. Frazer; 2 and 3, A.

Moxham. Portrait: A Grade: 1, N. Ozolins; 2, R. Gain; 3, E. Kimble. B Grade: 1, W. Frazer; 2, Stella Taron. Colour Section, February 28—Open: 1, J. Novak; 2, N. Ozolins; 3, A. Dumbrell. Webber's Creek Outing: 1, R. Winn; 2, A. Dumbrell; 3, N. Ozolins. W.H.M.C.

### WAVERLEY CAMERA CLUB

On Feb. 3, Mr. R. G. Robertson gave a very interesting lecture on *Stereoscopic Photography*. With the aid of slides, Mr. Robertson explained the principles of 3-D and showed the various methods of viewing that are in use. Members then viewed projected 3-D colour slides with the help of polaroid spectacles.

A night outing to Luna Park was held on Feb. 10, and a competition on this outing will be held on April 14 when some very interesting pictures should be on display.

Mr. Kevin Aston of the Cameramatours was our judge for the *Speed and Action* Competition on Feb. 17 and made the following awards: A Grade: 1 and 2, L. G. Clark. B Grade: 1, N. Murdoch. Mr. Aston then gave a lecture and demonstration on *Still Life Photography* and arranged various articles into suitable compositions to illustrate the points made. Several of these set-ups were then photographed by the members as a guide and reference for this type of subject. Members have since been very active in photographing still life subjects for the competition which is to be later judged by Mr. Aston.

Enquiries for membership should be made to Mr. F. H. Green, 20 Wellington Street, Bondi. J.B.

### NORTHERN DISTRICTS PHOTOGRAPHIC CLUB

It is gratifying to the founders of the club to see the interest local residents are now taking in photography, a number of enquiries have also been received from people living in the outlying suburbs.

On Feb. 7, the President, Mr. J. Williams, occupied the chair. The highlight of the evening was a lecture by Mr. John Hogarth of Kodak Ltd. on *Basic Photographic Principles*.

The usual print criticism was given by club members at the meeting on Feb. 16. This phase of club activity receives much attention and allows the members to fraternise and exchange views generally. The highlight of this meeting was a screening of film movies, prepared and presented by Mr. J. Williams senior.

The meeting on March 6 was not very well attended, due, possibly to the unsettled weather and the change of meeting place. Member J. Anderson had kindly extended the use of his home for the meeting on this occasion. Mr. J. Chirax of Kodak Ltd. presented a talk on *Composition* and at the conclusion of his remarks answered many questions.

Enquiries regarding membership with the club will be welcomed by the Secretary, Mr. N. Williams, 126 Darval Road, West Ryde. K.A.G.

### WOLLONGONG CAMERA CLUB

The meeting on Feb. 14 was full of interest from start to finish. The gadget section brought to light several weird and wonderful contraptions. Highlights were a highly mechanised pendulum sound-timer, produced by Bob Jessop, and an ultra-heavy-duty lamp stand manufactured, somehow without the aid of mechanical handling equipment, by Ted Farthing. Amazing! Stan Kennedy, turning true to form, took over the Annual Auction and with many expert hammer flourishes successfully disposed of a miscellany of equipment, ranging from a lens hood to a Leica, with

a lot of "odd bits" in between. Thanks Stan, for a job well done!

The print competition of the night, whilst attracting only a reasonable display, resulted in a credit for A grader W. Houghton, with *Landscape*. B graders Ted Woods and D. Brooks also took out credits to the tune of two and one respectively.

On Feb. 28 Don Davis' Studio in Keira Street was once again packed, when about thirty shutter-clicking amateurs exposed what seemed to be yards of film, the models being two lovely students from the Enid Hall School of Dancing. Miss Pam Mitchell and Miss Jean Boon were the attractive subjects, both girls working with the enthusiasm of youth and the poise of seasoned troupers. Some excellent pictures should result from this meeting.

Our usual cordial welcome is extended to visiting or local amateurs. Meetings are held in the Industrial Management Rooms, Crown Street, Wollongong on alternate Mondays. Enquiries should be directed to the Secretary, D. Brooks, Mountain Avenue, Woonona. A.J.A.

### CANBERRA PHOTOGRAPHIC SOCIETY

It is some time since Canberra Club published notes in these pages and several changes have taken place since then. At the Annual General Meeting the following officers were elected: *President*, Mr. C. S. Christian; *Vice-Presidents*: A. C. Redpath and C. Bennett; *Hon. Secretary*: C. L. Leslie; *Hon. Treasurer*: K. Bogg.

The club has sponsored an International Goodwill Exhibition of Photography, in which 18 countries were represented by 140 prints. These were gathered by the society through the various Legations. Instead of being judged by us, the prints were selected by the photographic societies overseas, and show a surprising range of subjects and treatments. In Canberra, the exhibition was opened by His Excellency Mr. C. Aubrey Martensz, High Commissioner for Ceylon. At present we are trying to arrange showings in each State Capital. Kodak's help with this exhibition is gratefully acknowledged.

We now have a darkroom in use at our clubrooms and this is proving a valuable addition because many of our members live in hostels where darkrooms are unobtainable. The society has also commenced classes in photographic technique. We have already enrolled so many students that two classes have been formed. It is proposed first to teach elementary technique in a course of six lecture demonstrations. Classes in enlarging, print finishing and portraiture will follow. Leading club members will act as tutors.

The society extends its sincere sympathy to all our photographic friends in the flood areas. C.L.L.

### BELMORE CAMERA CLUB

This young and progressive club had two pleasant surprises at its fifth monthly meeting on Feb. 14; firstly the enthusiasm shown by the good attendance of members on an occasion when extreme humidity and sub-tropical rain made conditions far from favourable; secondly, by the presence of Mr. Russell Kelly, Hon. Secretary of the Y.M.C.A. Camera Circle, who volunteered to give some helpful advice towards making better prints and constructively to criticise our monthly competitive prints.

Set subject *Men at Work* (postponed from January): 1, J. Calman, *Projectionist*; 2, J. Calman, *The Sink*; 3, K. Frazer, *Plan Printing*. February set subject—*Along the Waterfront*: 1, J. White, *Restless Sea*; 2, K. Frazer, *Ebbtide*. Open subject: 1, K. Frazer, *Goosestep*; 2, K. Frazer, *Sunday Riders*; 3, J. Calman, *Fruit*.

Member A. Rapp again kindly loaned his projector (this time a bigger and brighter one plus a larger screen), and the colour enthusiasts demonstrated their talent in hues of the rainbow, literally a colourful effort. J.W.

### LEICHHARDT CAMERA CLUB

The first meeting for 1955, on Feb. 17, was well attended and many new members were welcomed. Mr. Barry Townsend gave the first lecture of the year, *Composition in Colour*, which proved to be most interesting and informative to all present. Mr. Townsend later judged the competition *Land or Seascape*. The results were: A Grade: 1 (Equal), J. Driscoll and D. Henzie; HC, J. Driscoll. *Intermediate*: HC, Shirley Crabb. *Beginners*: HC, K. McLoughlin. In his criticism Mr. Townsend made some very straightforward comments.

We would like to invite prospective members and visitors to any of our meetings. For further particulars, please contact the Secretary, Mr. T. Wilson, telephone MW3731. P.J.C.

### MARRICKVILLE PHOTOGRAPHIC SOCIETY

Our Annual General Meeting was held at the Marrickville Town Hall on March 9. Although this meeting must have possessed little appeal to our beginners, most of our seasoned members welcomed the opportunity to clear up many contentious matters that had arisen throughout the year.

If you are interested in photography, we can help you. Our next meeting will be held in the Marrickville Town Hall on Wednesday, April 20, at 8 p.m. Visitors are always welcome—especially members of other clubs. Please contact our Secretary, Mr. H. A. Little, P.O. Box 69, Marrickville or telephone LM1267. K.W.

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

Owing to the Royal Hobart Regatta falling on the second Tuesday in February, the meeting that was to have been held on that date was postponed until Feb. 15. Mr. R. O'May delivered a lecture on *Copying*. Problems encountered during his twenty-five years experience in the subject were discussed and solutions explained.

At the meeting held on Feb. 22 members and visitors were treated to a delightful lecture by Mr. M. Sharland on *Nature Photography*. Mr. Sharland's talk was illustrated by an excellent series of slides depicting bird-life in various parts of Australia, each slide being accompanied by a description of Mr. Sharland's method of obtaining the photograph. It was obvious that in several cases the photographer had to wait in very uncomfortable positions for many hours to obtain a single shot, and it seems that the principle attributes of a successful nature photographer are unlimited patience and fortitude. R.O.M.

### DEVONPORT CAMERA CLUB

The meeting for Feb. 14 was held at Sheffield. On that date, two carloads of club members journeyed from Devonport to the home of Mr. T. Beswick. At the meeting Mr. Beswick gave a talk on sepia toning, followed by a demonstration on two methods of this process. The evening was very much appreciated by all present, especially in respect to the amenities provided by Mrs. Beswick.

Feb. 28, Mr. V. White was the Leader, and he gave a screening of selected colour slides of general interest, including a selection of Royal Tour slides. This selection covered views from almost all parts of Tasmania. S.C.B.

# The AUSTRALASIAN PHOTO-REVIEW



Editors:  
KEAST BURKE, A.R.P.S., A.P.S.A.  
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## Contents of this Issue

### Articles:

The Photographic Societies ..	200, 252
Expressive Close-ups .. .. .	204
The Gelatin-Bichromate Method ..	210
Combination Enlargements .. ..	220
A One-negative Competition .. ..	220
Split-image Focusing .. .. .	226
The Passing of a Great Pictorialist	243
Maitland Salon and the Flood ..	244
Review of March Portfolio .. ..	246
Contest Entries Review .. .. .	248
A.P.-R. Editorial Notes .. .. .	251
The 'Last Page' .. .. .	254

### Illustrations:

Brisbane Camera Group .. .. .	213
Studies Around the Home .. ..	227

### Advertisements:

Kodak Film .. .. .	ii
Flexaret Model III B Camera ..	197
Kodaslide Transparencies ..	198-199
"How to Make Good Pictures", Cine	
Fade Solution, Lens Cleaner ..	255
Kodatracer .. .. .	256-257
Sale of Used Apparatus .. .. .	258
Nebra Visual Exposure Meter ..	259
Emel Bmm. Cine Cameras .. ..	260
Kodak Bromesko "L. Paper" ..	iii
Functional Photography .. .. .	iv

For Technical Data for Portfolio Prints see page 251

### A MEMORABLE PHOTOGRAPHIC OCCASION

It is planned to repeat a very successful feature which proved so popular when it was published in the issue for October, 1950.

This is not a competition, but an invitation for contributors to supply short illustrated articles of about one page of written matter supported by a series of, say, six related photographs describing a happy photographic day, a most successful photographic outing, or some similar incident.

It is hoped that this invitation will appeal to a large number of workers who have not hitherto contributed to the columns of the A.P.-R. The closing date has been tentatively fixed for the 15th May.

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# Expressive Close-ups

What is wrong with the photographic worker who has mastered the fundamentals, and possibly many of the niceties, of picture-making, yet is still unable to produce a real picture?

He has learned to select his equipment and film with discrimination. He exposes according to the indications of his photo-electric meter. He has found by investigation and experience what developer he likes best, how to mix it, and the importance of time and temperature in controlling the density and grain of his negatives. He handles his film with care from the time he unloads it until he has hung it up to dry; then, when the negative is dry, he selects the right contrast enlarging paper, makes test strips to be sure of the timing of all sections of the sheet, and fully develops the enlargement in a suitable developer.

The result is undoubtedly a print of excellent quality. His technique is all right; he knows photography. But the photograph isn't a picture, even though his tolerant club friends might accept it for a club show.

What's lacking is not a photographic ingredient, but something deeper. For the

By EDWARD QUIGLEY\*

really important element in a photograph is not a technical one; technique must be there as a matter of course.

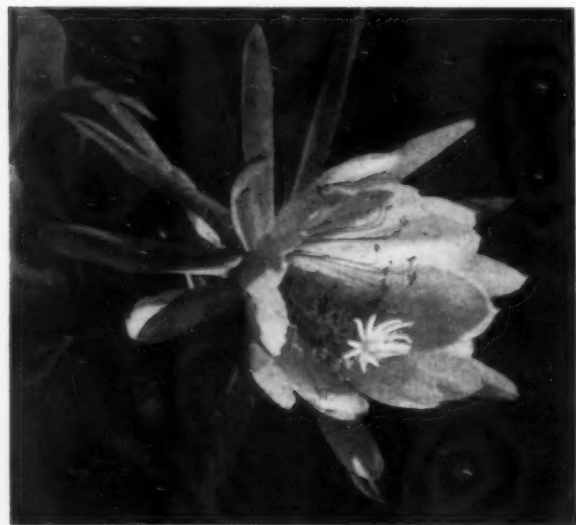
There must be more than good composition, too; the rules of composition are only a method, not a motive for making pictures. They are little more than a substitute for instinctive good taste; we may learn the rules, but pictures do not automatically follow: they may be well composed, yet lacking in interest and strength.

And I believe that it is *strength* that is most often lacking in the photograph that does not quite make the grade. If a picture is strong, it will be interesting and the composition will usually take care of itself.

And what it is that keeps so many photographs from being strong? How has the photographer failed in making his picture?

The thing that usually keeps the picture from being strong is a lack of *punch* in the

\*Adapted from *Good Photography*.



(Fig. 1)

F. LEWIS

Night-blooming Cactus

(Fig. 2)

R. RITTER

*Old Moke*



centre of interest, and insufficient subordination of competing items. This fault is a kind of timidity. The subject isn't a snake or dangerous animal, and won't bite the photographer—unless, indeed, he is doing zoological work. Yet he keeps at a careful distance, being content if the subject appears somewhere in the picture space.

Naturally, the image of the centre of interest isn't large enough to stand out; in the second place, other things appear, serving to scatter the attention; and, finally, the perspective is so normal that there is no feeling of drama.

If the timid worker essays landscape photography, he feels he must include a lake, a grove of trees, a fence, two houses, and a road, (leading so nicely into the picture)—with a figure on it, to add human interest!

True, there is plenty of precedent for this. The painters did it. But when a Constable or Turner put a number of items on a canvas, it must be remembered that it was a canvas, quite often a very large one, and that the painters also worked in colour, which always accented the interest. Therefore, it is especially dangerous for a photographer

to get ideas of composition from small black-and-white reproductions of the old masters; the photographer usually works in black-and-white, and seldom in larger size than 12 by 15 inches.

The old time photographers, in following the painters, are partly responsible for the far-away view, and the custom of staying a respectful distance from the subject in order to secure "proper drawing." Actually there can be no such thing as improper drawing by the camera. The lens can no more lie about perspective than the eye. Put the eye where the lens was and the same thing will be seen, even when the lens has been placed very close to the subject—unless the eye is too old to see so close!

And here we see an amusing relationship between the conservative viewpoint and old age; for the conservative viewpoint is a dignity that descends upon us with years, along with our infirmities. So let us try to keep our opinions pliant, even though our eyes lose their accommodation!

When I say "close-up," I really mean getting close to the subject with the camera. The usual practice among advanced pictorial





(Fig. 4)

**M. J. McNAUGHTON***Gangster*

workers is quite different. For they are all too conscious of the dangers of "distortion," so employ a long focus lens at a "safer" distance. This confines the angle of view and produces a relatively large image of the object in the centre of the field. The same effect is produced with the normal camera lens by using fine grain film and fine grain developing methods and enlarging the centre of the negative only—within reason, of course.

Either of the foregoing methods helps keep the "interest" strong and the scene free of superfluous material. But the results are quite different from the effect of bringing the camera lens up close to the subject, just as we bring an object close up to our eyes when we wish to examine it carefully.

There is no good esthetic reason why we shouldn't work close. When doing creative work, the worker has no obligation to be literal; it doesn't matter if the articles he photographs look different than in reality, so long as they are interesting in the picture. If enlarging the subject to ten times its

natural size increases our appreciation of it, why shouldn't we do this, too?

Figure 1 represents what we may consider a normal close-up. It is a fairly acceptable picture, sufficiently interesting in pattern and carrying power. But, in Figure 2, we have an example of what a really close close-up will produce. In this case the camera was brought close enough to the subject to fill the whole film area—the forced perspective giving a stereoscopic effect lacking in the first view.

The simplification of the material allows the important elements to constitute the picture, and the more apparent textures differentiate the surfaces, and make them interesting. Had the long focus lens been used here, the effect could not even have been approximated. While it isn't entirely fair to say that it would necessarily be like Figure 1, it would result in something like it: for however the angle of the subject had been varied, the Figure 2 effect could never have been obtained.

There are occasions when it is inadvisable to get too close. It is a dangerous practice in portraiture, unless the worker knows very well what he is doing. Radical angles at close range are apt to produce portraits not pleasing to the sitter, and the sitter is usually the one to please. With care and good judgment, however, forced perspective can be made to serve good purpose even in a picture of a person. Figure 3 illustrates how a close viewpoint can dramatise a pose. The sculptural feeling given the features, the textural qualities of the different surfaces, the expression, the design, have all been emphasised by the close-up.

Thus, forced perspective is at once the merit and fault of the close-up. Radical perspective can be confusing, if uncontrolled, but it can also be instrumental in dramatizing depth, and space, and bulk.

There are close-ups and close, close-ups. The average head-and-shoulders "studio" portrait is a close-up, but not likely to be dramatic. The close-up as used in professional motion pictures is usually of the conventional long-focus lens type, but oc-

asionally a picture does things with real close-ups that are vital and dynamic.

There is something naive and primitive about the close, close-up. It is child-like. The child is accustomed to looking at things closely; he has an uninhibited approach to the universe, with no set ideas on conventional viewpoint. In addition, he is physiologically able to see things to better advantage.

In Figure 4, I believe we have some conception of how the doctor's hand appears to his patient. This picture was made with a miniature reflex camera, with close-up attachment. Due to the emphasised perspective, we get more feeling of space and solidity than we would had the camera been at a greater distance. This feeling, however, is not entirely because of the viewpoint, as the lighting plays an important part, too. It will be noticed that the hand is practically back-lighted, the shadows falling on it serving to accent each shape, as well as to separate each finger from the others.

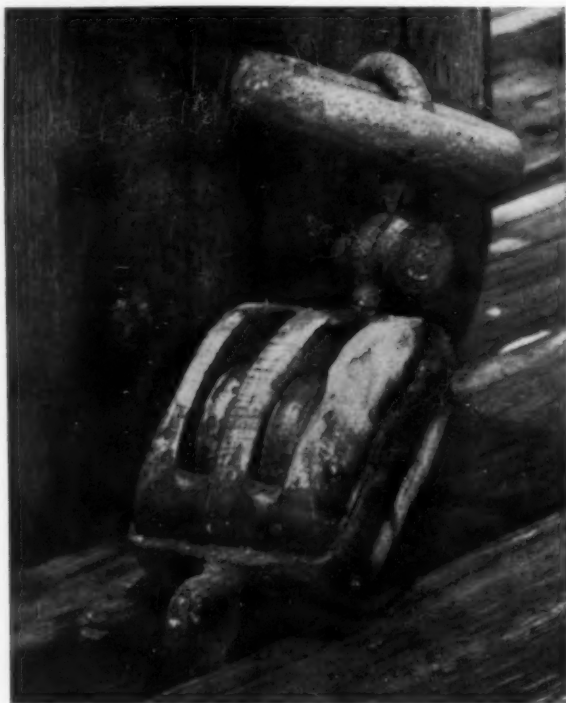
There is no necessity for powerful light sources in still-life; the important thing is



(Fig. 4)

R. RITTER

*Business End*



(Fig. 5)

R. LEUNIG

*Marine Study*

to get the feeling of depth, and for this effect the light must never be flat, for flat lighting automatically flattens tone values, surfaces, and perspective. The greater the angle of the lighting, the greater the depth effect. There must be enough flat light thrown into the shadows, however, to make shadow detail identifiable. But care must be taken not to over-do this secondary lighting so that the masses are flattened, or false shadows created.

The value of strong-angled light is especially well illustrated in Figure 5. When working close to an object, it is often impossible to get everything perfectly defined. A little softness is all right, for it causes us to concentrate our attention on the sharp, interesting places.

Also, a slight falling off adds another kind of perspective to a picture: aerial perspective, the feeling of air between foreground and background. A slight haze veiling a mountain is an outstanding example of aerial perspective in a landscape, but in a close-up we must produce the effect artificially, either by lighting the far parts of

the picture more brightly, or by having them slightly out of focus or in heavy shadow: well-defined items come forward; imperfectly defined ones recede in position.

A final consideration in the field of close, close-up work is the effectiveness of working at such close distances that the object photographed no longer resembles its natural appearance. This should be avoided if the purpose of the photograph is reportorial; however, it is something that can be cultivated for purely pictorial ends.

Essential equipment and technical problems have been glossed over purposely in this survey. Suffice that ground glass focusing cameras or those that can be adapted for ground glass focusing are handiest to work with. Should interchangeable lenses be unavailable, close-up lenses will permit work at close distances. And when work at extremely close distances is undertaken, it will be necessary to stop down the lens almost to the limit to get any appreciable degree of depth of field, and also to increase the exposure in proportion to the extension of the camera lens from the film plane.

# The Gelatin-Bichromate Method

Many amateur photographers, upon viewing for the first time a print in bromoil, or one made by the carbon process, have been prompted hopefully to enquire into the techniques necessary to produce prints in the permanent pigment medium, only to be completely discouraged at the outset by the discovery of the nature of the tedious and highly exacting tasks involved. Thus it came about that the art and craft of printing in pigment—an achievement that is now almost entirely extinct in amateur ranks—became the prerogative of only a few operations throughout the entire history of pictorialism in photography.

There are still many enthusiasts who would like to try their hands at pigment printing, if only a more straight-forward method could be found. Fortunately, there is such a method. It seems to have been overlooked that there is a simple way in which photographic images can be obtained in printer's ink or, if preferred, in artist's oil colours. I am referring now to the gelatin-bichromate process which, when adapted to modern conditions, should be capable of producing creditable prints in the hands of the enthusiastic amateur photographer.

The requirements of the process are few. First essential is a sheet of gelatin coated paper. In our grandfather's time this was something of a problem; but all we have to do these days is to fix out with plain hypo (under a safelight of course) a sheet of unexposed bromide or Velox paper. After a period of careful washing the printing paper is hung up to dry. In the meantime, you should dissolve about one ounce of potassium bichromate in twenty ounces of water, the exact proportions not being at all critical. The paper is immersed in this solution for three minutes and again hung up to dry, but this time in a situation where it is well protected from the action of actinic light. When it is dry the paper is placed in a printing frame under a negative—the larger sizes under a paper negative—and exposed to strong daylight until a rich brown image is

By A.P.J.

seen on a yellow ground, with just about the same amount of detail in the highlights as would appear in a normal silver print.

After removing the paper from the frame in heavy shadow, or under the safelight in the darkroom, it should be washed in many changes of water until all the yellow bichromate stain is removed from the highlights and half tones, but not from the shadow areas. The print is then again hung up to dry. We now have a print in which only a very small quantity of the image is visible; but after it has been given a preliminary treatment by simply soaking it for a short time in water, it will be capable of taking greasy-ink or oil-colour in the exact proportions that the negative has allowed the light to penetrate to the sensitised gelatin.

For inking the print use lithographic ink of whatever colour is desired or artist's oil-colours, the former for preference since some oil-colours are inclined to be rather thin in body. In choosing a colour for the ink be guided by general practice—one would not, for instance, choose a brilliant yellow! The popular colours for carbon printing are black, dark green, dark blue and sepia. On rare occasions a print is seen in red pigment when it is desired to simulate a fireside glow. For portraits, especially when they are of the high key variety, a chalk-red ink sometimes produces a very striking effect.

Lay the soaked print face upwards on a sheet of glass and blot off the surplus moisture. The ink is applied to the surface of the print and worked over with a rubber squeegee roller until the picture develops into rich shadows and pure half-tones.

When the job is finished remove the print from the glass and hang it up to dry. Allow a couple of days for the ink to set before mounting. Wash the roller in kerosene and wipe clean.

# Combination Enlargements

It is often desirable to print into a landscape picture, clouds from another negative. This is the case when there were no clouds in the sky at the time when the landscape negative was exposed, or when the clouds that did appear in the landscape negative were not pictorially suitable. But, as many have discovered, printing in clouds is not the easiest thing to do with satisfaction. The following remarks have been written to indicate an easier method for achieving this than that recommended in the usual photographic text books.

Let us assume that the printing of the picture is to be done by the use of an enlarger upon bromide, or chlorobromide, paper. I shall first outline the method usually advocated in the text books, and then suggest how this can be simplified. Having decided upon the degree of enlargement, the text books recommend that two masks should be made, one for shielding the sky portion of the picture while the exposure of the landscape portion is made, and a complementary mask for the shielding of the landscape portion of the picture when the exposure of the sky portion is made. But the problem is how to use these masks so that the junction between the landscape and sky in the combination print appears natural, and does not betray the fact that two negatives have been used.

Years ago, when colour-blind emulsions were in use, the sky portion of a landscape negative was usually so dense that the sky never printed through, and we had the pictorial atrocities of landscapes in which the sky was represented by white paper, and in which the tones of the subject itself were incorrect. But with the advent of orthochromatic and panchromatic emulsions this trouble has become a thing of the past; if a landscape is exposed when there are no clouds in the scene the sky prints as a grey tone. If clouds are to be printed into the picture from another negative the sky of the negative must be blocked out, or a mask used in printing. I find it is usually much simpler to block out the sky on the negative with photo-opaque. Using a fine sable brush

By **NORMAN C. DECK, B.D.S.**

(No. 0) I apply a band of opaque of about a sixteenth of an inch to the horizon, carefully following its indentations. By all means use a retouching desk in doing this. It is then quite easy to block out the rest of the sky with opaque by working up to this band already applied. If dark trees or buildings project into the sky, ignore them, because the clouds can be printed over them without showing. But if they are light in tone the photo-opaque should be applied to their outlines as it was to the horizon.

I shall first describe the usual method of combination printing with the use of masks, and then I will indicate how this method may be simplified. The text book method I have chosen is that described by J. G. Lootens in his book on pictorial enlargements. There are eight stages of progress as follows:

1. Decide upon the degree of enlargement, and project the landscape negative on to the easel of the enlarger (I use a vertical enlarger for convenience). Now take a piece of stiff and relatively opaque paper the size of the enlargement and place it upon the easel to correspond with the image projected upon it, then with a finely pointed pencil follow closely the horizon line and that of any objects projecting into the sky if they are to be masked. Now divide the paper along this line. I prefer to use for this purpose a sharp pointed penknife rather than scissors.

2. By the use of test strips ascertain the correct exposures needed for the landscape and sky negatives respectively. In doing this it is essential that both test strips be developed to finality. If one test strip is not thus developed the final picture may be a failure.

3. Now make your exposure on the full sheet of bromide paper using the landscape negative, and shielding the sky portion of the same with the sky mask (of course, if the sky has been blocked out on the negative, this mask will not be needed), the mask must be



A typical combination print by the author's method.

kept on the move so that its horizon line will blend in with the projected image.

4. Cover the lens with its orange cap and, without moving the paper on the easel, make a series of dots or small crosses just below the horizon line with a negative marking pencil to indicate where the horizon is on the paper when the clouds are being printed in. Remove the paper, and mark its top side at the back so that it will not be printed up-side-down when the clouds are added. Place in a safe place.

5. Insert the cloud negative in the enlarger, and focus the same.

6. With the orange cap on the lens place the exposed piece of paper on the easel so that the horizon dots appear just within the bottom of the image of the clouds.

7. Expose for the clouds using the landscape mask to prevent the clouds from printing into the landscape part of the picture. The mask must be moved so that its horizon line moves up and down over the horizon dots on the paper until the exposure is complete. In doing this move the mask down until the dots just appear, then move it up again, and

repeat. In this way the sky will be vignettted into the landscape.

8. Place the paper into the developer rubbing off the horizon dots with your finger (they come off easily) so that the developer can get access to the emulsion covered by them. Develop to finality, and fix.

If you are fortunate, you may get a perfect print. But the trouble with this method is that unless your sky negative is quite thin it is not easy to see the horizon dots when using the landscape mask, because the only illumination available is that which comes through the cloud negative. If the cloud negative is dense it is quite difficult to see these dots. So one is apt to discover upon development either a sort of halo above the horizon because the clouds were not sufficiently vignettted into the landscape, or a dark band below the horizon where the sky was over-vignettted into the landscape. A late pictorialist of note told me that he was quite satisfied if he got one successful picture out of six attempts when making combination prints.

Fortunately there is a much simpler and more certain method available, though

masks are still needed (or one mask if the sky has been blocked out on the negative). It is this:—

1. By test strip ascertain the correct exposure for the landscape negative so that when the enlargement is developed to finality it is correct in depth of tone. Remember that when a print dries it darkens slightly in tone. To develop to finality develop for at least four minutes in D-72.

2. Expose your sheet of paper to the image of the landscape for this period, using the sky mask as above (unless the sky has been already blocked out on the negative).

3. Develop the exposed paper to finality. Rinse well in water to get rid of the developer. Do not fix yet; the clouds are to be printed in presently. Wipe the print surface dry with some lintless clean fabric. Place in a safe place.

4. Insert the cloud negative in the enlarger; focus to the desired size. Now ascertain the exposure needed for the cloud negative by means of a strip which has been *wetted with the developer and rinsed*.

5. After developing this strip, and in the illumination of the darkroom: safelight, compare this test strip with the developed landscape to see whether they balance in tone. If not, make another test strip until a correct balance is obtained.

6. With the orange cap over the lens of the enlarger, place the developed landscape

print upon the easel so that the horizon line of the landscape comes just above the horizon line of the projected sky image (this is easy, for the developed image is in plain view).

7. Removing the orange cap, expose for the clouds while masking the landscape portion of the picture with the landscape mask, the mask is lowered until the developed horizon line just appears, and then raised again, this movement being repeated until the sky is fully exposed. This is quite easy, for, unlike the dots mentioned in the former method, the developed horizon is plainly seen. Moreover the developed image of the landscape below the horizon line in itself forms a mask which prevents the clouds from printing perceptibly into the landscape. Develop and fix.

8. Indeed it is permissible to give a little extra exposure to the sky than the previously ascertained exposure by the test strip, because when the print is placed for the second time in the developer it can be removed from the developer when the sky has developed sufficiently to match the already developed landscape, to form a harmonious whole. This tends to greater accuracy. Of course the landscape portion of the print will not develop further in this second development because it has already been developed to finality.

It will be found that this method gives a greater average of perfect prints than the first method outlined above.

## The Victorian Association of Photographic Societies

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Date: September 15th, 1955

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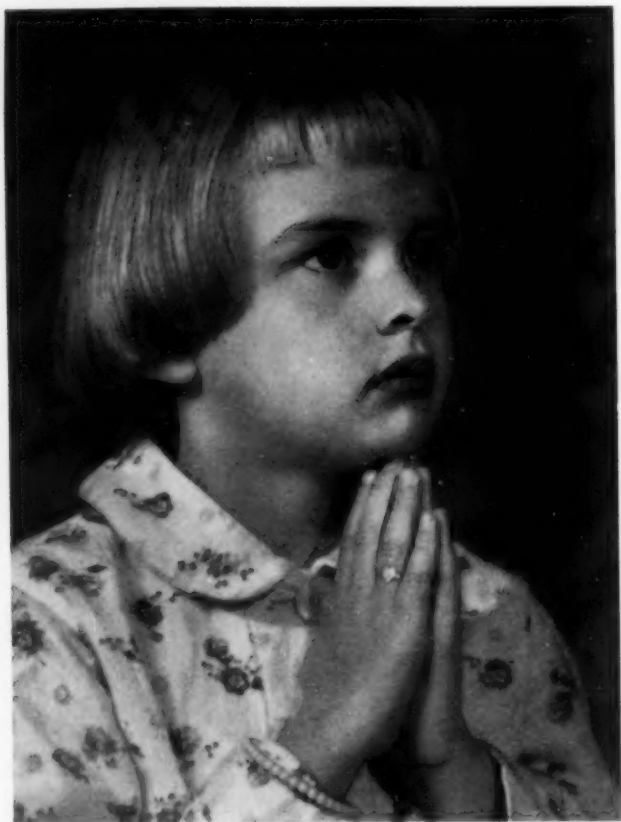
PRINT OF THE YEAR

D. McDermant: Miss A. HOBDAY, Artist

BRISBANE CAMERA GROUP

presents

SOME SECTION WINNERS FOR 1954



T. A. Scrusse: NO TITLE

*J. E. Vautier: HENRI*

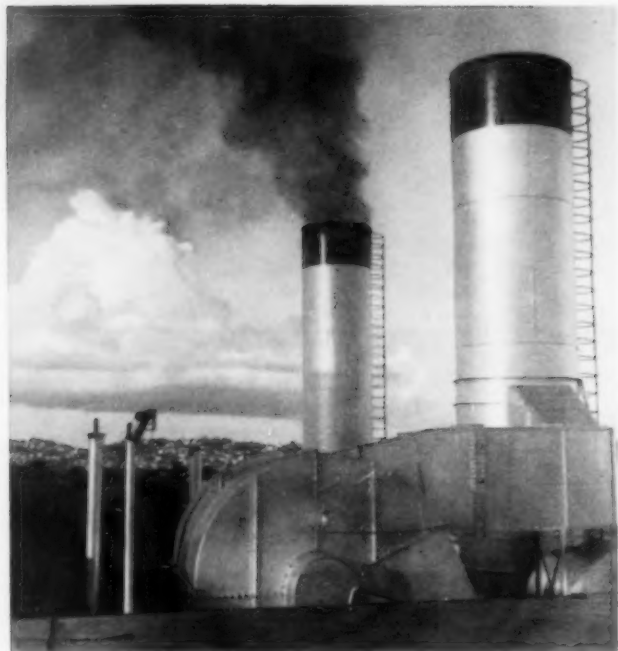


A. L. Smith: NO TITLE





*J. E. Vautier: NO TITLE*



*A. Sealy:*  
**POWER TO BURN**



*Jess Bennett:* **ROYAL TOUR ILLUMINATIONS**



W. Prior: NO TITLE



D. McDermant: BREAD AND MILK



# A One-Negative Competition

The pictures under review are the result of a competition held amongst the members of the Melbourne Camera Club, the objective being for each member to produce the best pictorial print from a negative of a predetermined subject. Whether the idea was a good one or not I will endeavour to show in this report.

In the first place, let me point out that I am not always in favour of a competition wherein the contestant is given another person's effort and asked to produce an adequate pictorial arrangement from the subject matter supplied. I would prefer that the subject be chosen and a date and a time fixed so that those wishing to participate could visit the scene where, incidentally, they could have the advantage of meeting their fellow competitors. In other words, the contest could take the form of an outing, an activity which is always a valuable contribution to the social well-being of any club.

## *A Review by Karradji*

The reason why I have mentioned this should be fairly obvious. It can hardly be expected in such cases as this that the person delegated to take the picture would have such a profound picture sense that he would automatically include in his negative everything needed for the making of a perfect picture—let alone such a wide variety of such essential features as would be necessary to afford the print makers any great choice of selection. The task of imparting personal expression to a print made from such a negative is, to say the least, a discouraging one.

Presumably the idea was to supply each competitor with an identical negative. In actual practice, however, this did not quite work out as intended. A glance at the several



A full print from one of the negatives forming the basis of the competition.



A. E. SEAMAN  
(Karradji's first-place  
selection.)

S. BENJAMIN

(Members of the M.C.C.  
awarded first place to  
this print.)





L. P. MULLUMBY

prints illustrated here will show that the negatives were taken in succession and that a change occurred in the grouping of the human figures during the interval between exposures. This could be the cause in some cases—though not perhaps of any great consequence in the present instance—of a distinct handicap in favour of the contestant fortunate enough to secure the most favourable negative.

Now to proceed with the review: I have arranged the prints in the order of my preference, and hereunder are my reasons for placing them in this sequence. It should be understood, however, that in such matters one cannot be too dogmatic. After all, the ideas expressed are entirely my own and, as the saying goes, a review such as this is "just one man's opinion."

My first choice is the print by A. E. Seaman. Here the print was close trimmed at the bottom, to give as a lead-off a solid base such that the ruggedness of the subject demanded, thereby leaving no scattered reflections to distract and take the eye from the main point of interest, which seems to me to be the human activity. The arrangement was helped in turn by the close trim-



W. BROADHEAD



P. FLOOD

ming of the left side figures, the exclusion of any superstructure behind them permitting the eye to go straight to the figures. With the same idea in mind, the ropes leading into the arrangement from the top right corner are also helpful. The depth of printing has been carefully studied to the extent that it provides proper continuity of tone values, especially in the sky, where the well chosen tone allows those clouds at the top to play their part in the arrangement.

S. Benjamin's print I placed second, and some of the previous remarks could also apply here, but the workmen on the left are too severely cut—the top part of a man using weight and strength on a crowbar for leverage must surely need the rest of his body and legs to lend support. In any arrangement, nothing may be cut at random, and this is the case here. The reflections at the base are quite unnecessary. The eye seems to stop there first, then jump to that over-lighted top of the mooring post in the corner, only to be caught again by a very bright spot on the



H. CLEVELAND



A. R. ANDREWS

wharf, all of these things being of a conflicting nature and therefore disturbing elements. The close trimming of the print top is unhelpful, bringing in the ropes from nowhere in particular; for too much open space is left at the right, allowing for too much emphasis to be centred upon the boat moored in that quarter.

I like L. P. Mullumby's print for one reason—it points to the use of imagination or adventurous escape from the conventional. Unless it was for the added suggestion of height, I see no reason for the inclusion of anything at the base below the point where the frayed rope at the right begins to leave the post. A trim at this point would have helped by confining the arrangement to the important points—the relationship between the sloping lines of the ropes at the left, the ladder, and the supporting beams. Good use has been made of these points to form an interesting picture. The printing again is such that the emphasis is thrown by the depth of tone upon the solidity of the structure.

In W. Broadhead's print the inspecting visitors were apparently intended to be the

feature of the arrangement, the inclusion of the dark upright behind them being incidental to the close trim on that side. But actually the dark heavy central post, because of its extreme solidity of tone, has become the central interest in the picture. The rope coming into the print from the corner is in no way disturbing; one seems to accept its intrusion without question; it takes the eye to the main feature and is very cleverly offset by the line running out of the bottom of the print occasioned by the slope of the wharf edge and the rope thereon. The beam coming towards the front of the print at the right helps the feeling of perspective. Altogether this is a well-balanced print.

P. Flood's print is one that I like mainly because the competitor has achieved in it just what he sought to accomplish—a feeling in the print that ties in with the title, "*High Wind*". After seeing news-reels of tornadoes and such, I can quite appreciate this effort—it keeps solid the left side which would be the first hit by the wind, allowing a gradual disintegration to be represented by the diffused distortion. A feature of this print

is the fanning out of all the lines from a point where the ropes meet the left side of the print.

The print by A. R. Andrews suffers, I cannot help feeling, from an over-heavy depth of tone that hardly invites the eye to settle at any one particular point, and the just-about-perfect centring of the horizon line does not help in this direction. The strip of sky at the right of the upright destroys any sense of security in the structure. It would have made a big difference in the composition as a whole had the print top been trimmed off at the point where the lower rope meets the print edge; this would have carried the attention lower into the picture, where good use could be made of the rope and the shadows in the foreground.

The same remarks could almost be applied to H. Cleveland's print, except that in this case the printing of the subject allows for much better atmospheric effects. In this print again far too much is made of the over-heavy uprights which, as they appear here, are in no way helpful to the composition; the eye jumps too readily over the picture space without settling anywhere.



L. A. SCHUMER



C. F. PENZIG

No. 1



No. 2

Karradji derived these two personal versions from his original full print.

In L. A. Schumer's print the uprights are still annoying, made more so in this instance by the almost solid mass of platform in the top right-hand corner. Seeing that more use is made of the foreground in this print than in any of the others, a far different result would have been obtained had the print been trimmed to just inside the bow of the boat at the left and also trimmed across to just clear the tip of the mast on the tug. Treated in this way, I feel sure this print would have turned out to be "the pick of the bunch", as its overall tones are well-tuned, and quite an enjoyable amount of space between the upright and the print edge is there to be played with.

C. F. Penzig's print falls well behind any of the others, this being apparently just one "dashed off at the last moment". It is an arrangement which is itself very little removed from the original. In this print, and also in some of the others, there is evidence that printing was done without any consideration being given to the fact that the picture was being printed as an upright. I

have an objection to reflections which appear to have a slant—quite an impossible situation.

In conclusion I must say that when looking over some untrimmed prints of the whole subject matter contained in the original negatives I realise that the competitors were set an almost impossible task, for there is very little chance of arriving at a desirable arrangement from the material offering. It is a subject that would have attracted very few, and personally I feel that the only possible treatment is to trim for a close-up in the manner shown in my first example.

An alternative arrangement, as seen in my second preference, makes use of the shadow shapes in the foreground. Using the shadow thus fully explains the upper structure and allows enough dark at the left to compensate for the high-toned right. The ropes entering from the right explain another craft behind the photographer, but, when they come in from above, this impression is lost. The extra weight at the left also removes any feeling that the uprights are overpowering.

# Split-Image Focusing

Where is the point of exact focus of your camera? Have you ever located it on the ground glass, or do you, as I did, focus until it looks all right and then hope that the depth of focus of your lens will take care of any small errors, which it usually does. And, do you know for sure that your range finder is accurate, or does it, too, rely as you do on the depth of focus of your lens? Perhaps your negatives are sharp but your projection prints are a little off. They look all right when you focus on your easel, but the finished print is a little soft or fuzzy in just the wrong places.

Here is a way of checking it. It is one of the tricks that was known and practised by the photographers of nearly a century past, one which seems to have been almost forgotten or buried in untouched handbooks on photography that none of us cares about any more. It is very simple. All you do is mask out a part of your lens and focus that way. For best results, the theory calls for the central third of the lens to be masked out, but in practice, a strip across the centre of the lens is sufficient.

Set up your camera or enlarger and see how it works. Focus to the best of your ability on something, so that you are sure it looks sharp. Now, watch your lens betray you! In a filter holder, fit a piece of card to block out the central strip of the lens, and slip it over the lens without changing the set-up in any way. And now take a look at your ground glass again, or the image on the easel. Are your eyes deceiving you, or are you seeing double? Apparently, there are two overlapping pictures. And, that doubling of images is the indication that you are not quite in focus.

The shadow of the strip is not visible if the strip is close enough to the lens. And that holds good until the aperture has been reduced to the point where it is narrower than the width of the strip. It is, therefore, advisable to remove the strip before making an exposure, if in doubt on that point. All you have done with the lens is to make two slightly separated prisms out of it. And the rule still holds. Each part of your divided lens

By H. KIMBALL

forms an image of every point of the subject matter.

Now for those doubled lines. When you focus again carefully with the strip in place, you will find one point where the doubled lines you are focusing on move together, and you have a sharp image. A little beyond that point, the doubled lines jump up again. Actually the left-handed of the pair of lines in the first instance is now the right-handed one, but that is a matter to interest lens specialists more than anyone else. What we are interested in is that where the single image appears is the exact focus of the lens we are working with, for any desired plane.

Take off the strip again and look. There is not much difference between the present image and the one we started with, but it is a little sharper. And the camera is in its precise focus for the plane we were working on. Incidentally, the strip reduces the light in proportion to its area, so it is best to remove it, regardless of aperture. If, however, you want to calculate the stop with the strip in place, calibration is not difficult. All I used for it was a light source and a photo-electric meter calibrated in foot candles. Any of the popular meters will work and results will check. Light sources may have to be adjusted, though. The light source, a 100-watt bulb in this case, was adjusted in front of the wide-open lens until the meter showed a full scale deflection when pressed against the ground glass. Then, scale readings were recorded as the lens was stopped down point by point.

If you are experimenting with your enlarger, it is worthwhile to make a pair of prints, one before focusing this way, the other afterward. The results are obvious.

It should be noted that the position of the focusing strip determines which lines of the subject are doubled. Vertical lines are doubled when the strip is upright and the horizontal lines are similarly affected when the strip is crosswise.

*The Camera.*





*E. H. Baxter: SUNBATHED*

*A N   A L B U M   O F*  
*Studies Around the Home*



*B. F. Nicholas: NO WORK TODAY?*

*A. J. Dando: SUN-SPLASHED*

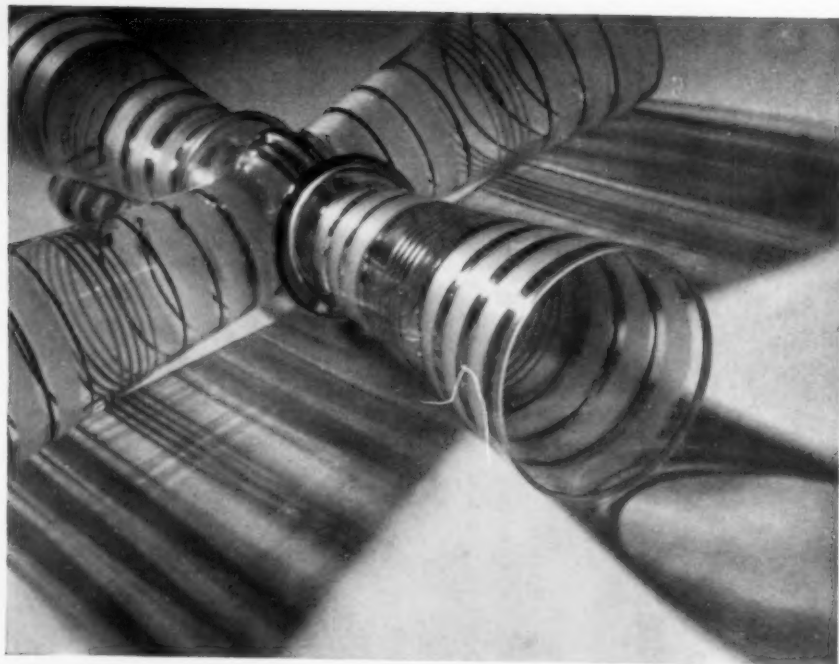


*J. Smethurst: "LASSIE"*





*A. G. Gray:* PRISONER

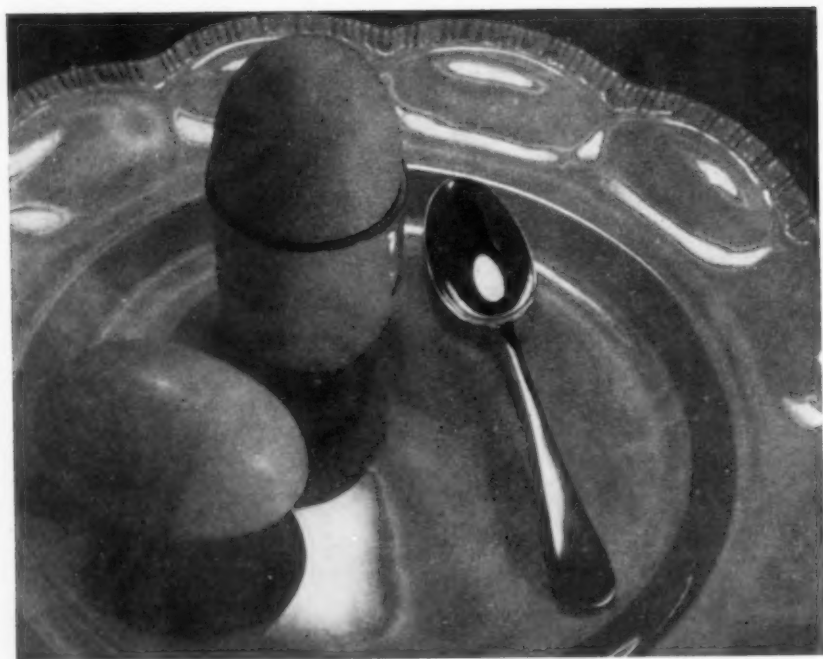


*I. H. Caldwell:* TUMBLERS

*Ruth Raid: NOVEMBER*



*R. Ritter*: LUXURY BREAKFAST





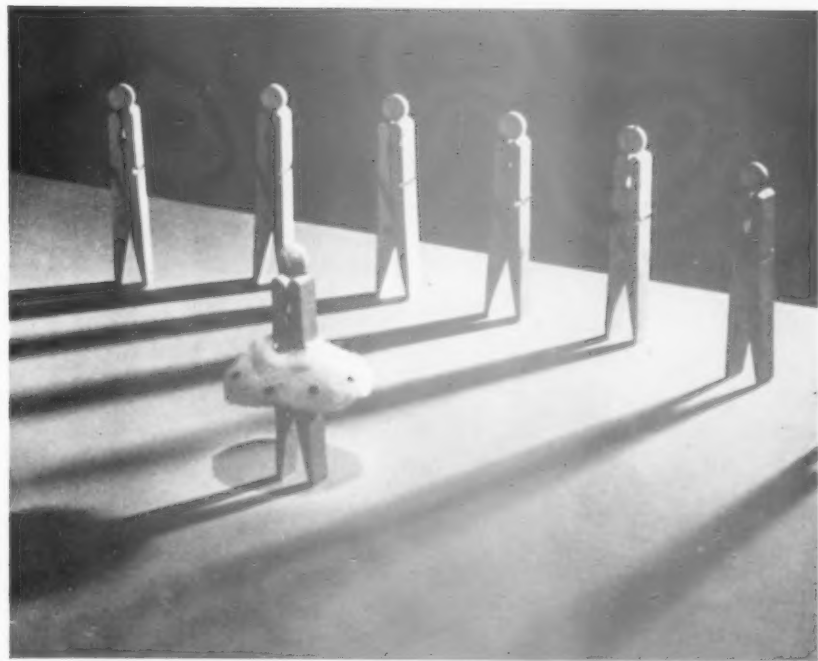


*Rosemary Johnson: BOWLS*



*K. L. Aston: INTERIOR DESIGN*

*R. Ritter: WOOD NYMPHS*

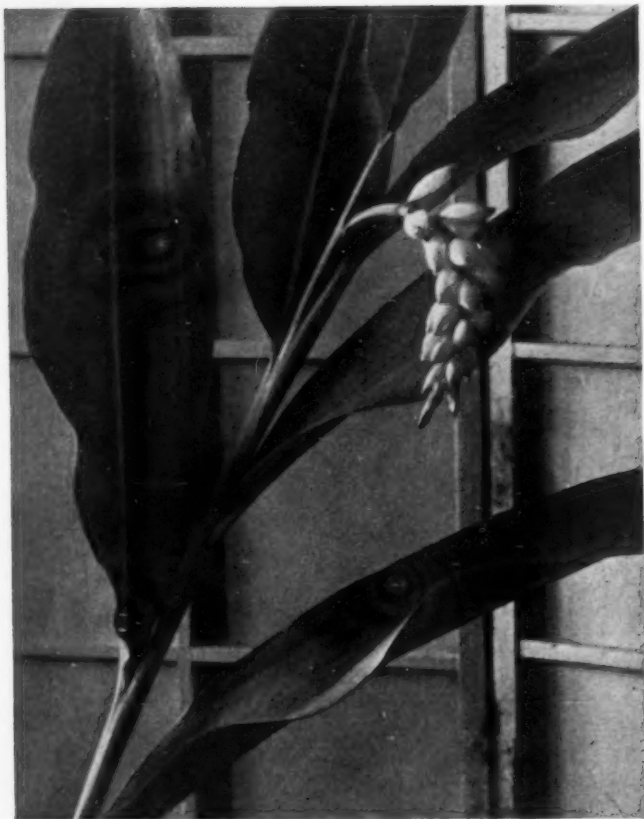


*C. R. Knight; COTTAGE ENTRY*



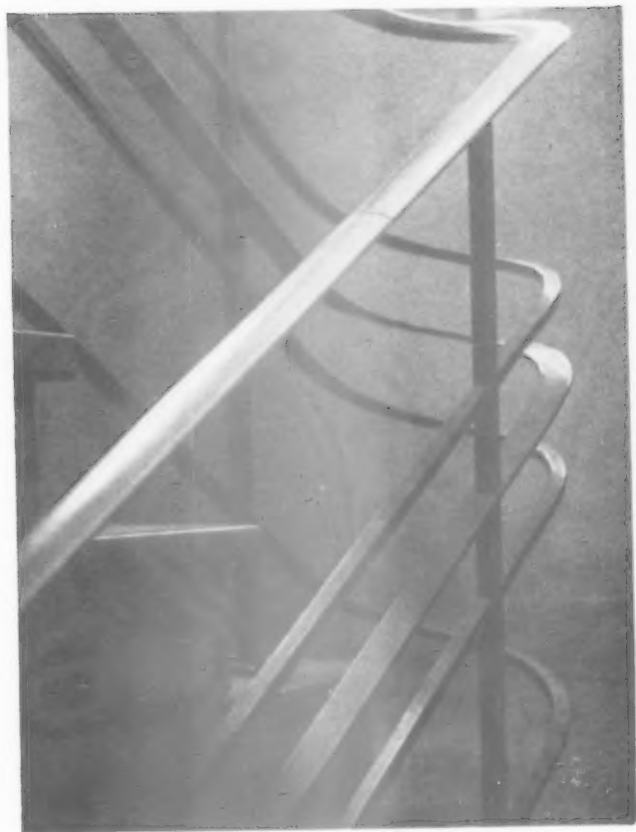


*F. P. Hion: THE WHITE WINDOW*



*F. T. Charles:* CORNER DECOR

*K. A. Fox: HALF-WAY-UP*





*J. F. Audsley: HOME IN THE WEST*



# The Passing of a Great Pictorialist

A name that has been for many years synonymous with photographic pictorialism both in Australia and overseas is that of 'E. Robertson', for it was thus that the late E. W. B. Robertson, A.R.P.S., signed his numerous contributions to the international salons. In recent years, 'Robbie', as he was fondly known to his fellow members of the photographic fraternity, had earned the distinction of being Australia's most prolific exhibitor of pictorial photographs; he was probably the world's best known author of character studies during the past decade.

Eric William Booth Robertson was born on the 20th of February, 1888, at North Terrace, Adelaide, the son of a medical practitioner. He was educated at Prince Alfred College in Adelaide, but terminated his studies at the age of seventeen years in order to devote his full time to the subject of sheep breeding. But Robbie had become interested in photography at an early stage and the appeal of the silver image grew so strong in him that he gave up the idea of becoming a grazier and eventually joined the staff of Harringtons Ltd. during May 1942, and transferred to the Kodak organisation during the following year.

Throughout his fifty years of practical photographic experience, Robbie had always been noted for his prodigious output of pictures, but it was not until comparatively late in life that he turned his hand to the more serious aspect of producing salon prints of genuine pictorial merit.

Actually, the now well-known Robertson technique evolved itself through a process of three stages. In his younger days, like so many of us, Robbie snapped everything that came within range of his old box camera, without any special thought to art or composition. It was at the Finnis, that area of grazing and farming land some thirty miles south of Adelaide between Strathalbyn and Lake Alexandrina, shortly after his marriage, that he became dissatisfied with the snapshot style pictures to which he had been accustomed. He had possessed a talent for drawing and painting and an eye for composition in those fields; now he began to see that by combining these attributes with his knowledge of photography he could achieve results of a much more permanent artistic nature. Consequently he became more selective in his subject matter and the results of this new attitude were soon seen in the form of numerous landscape studies. He became an avid reader of the photographic magazines, bought himself improved gear and sought the advice and companionship of those amongst his business contacts who had already achieved some recognition as pictorial workers.

It was in 1937 that he sent off his first batch of prints to the London Salon; there the promise of his gift was immediately recognised, for several of his prints were accepted without question. Most of his current work was landscapes photographed at Currency Creek, near Goolwa, but two of the accepted salon subjects were character studies, one of a typical Australian farmer. Thus from the outset was foreshadowed his success in this field of the art.

The success in London stimulated his enthusiasm for pictorial work, and more prints were sent off to exhibitions overseas. In 1938, seeking further inspiration, he joined the active Adelaide Camera Club, which had been in existence since 1905. The frequent meetings for print criticisms, discussions and lectures

## *An appreciation of the late E. W. B. Robertson, A.R.P.S.*

gradually helped him to clarify his own particular style. He became increasingly interested in character studies and eventually decided practically to confine his efforts to this branch of the art. Meanwhile he continued to send his pictures to the overseas salons reaching an accepted standard which led to his gaining in 1943 a well-earned Associateship of the Royal Photographic Society.



*A favourite portrait of 'Robbie'*

In recent years the name of E. Robertson has become a most familiar name to judges in the major exhibitions all over the world, and many were the gold and silver medals which they awarded him; one was within a month of his death. Confining his work almost exclusively to a characteristic style of portraiture in low-key, he maintained an almost unbelievable annual quota of fine character studies right up to the time of his passing. In a surprisingly short time he also earned the distinction of being a leading exponent of the art of oil-reinforcement procedure. And in the midst of all this activity he found time to try his hand at colour photography, as evidenced by a number of very fine Kodachrome slides bearing his name.

Robbie kept no secrets of his success to himself. On innumerable occasions he gave lectures and demonstrations. *Concluded on page 251*

# Maitland Salon and the Flood

The 1955 Maitland Salon will undoubtedly go down as the most outstanding and eventful exhibition yet held in the long history of the Maitland Show Council.

This year we were delighted to receive entries from nearly every State in the Commonwealth, as well as from New Guinea.

Two hundred and twenty entries of a very high standard were ready for judging, and it was most gratifying to see that nearly fifty per cent of these were in some form of plywood box in place of the usual paper-wrapped parcels which are such a worry to the committee.

We do appreciate the forethought of those good folk who sent their prints in this manner, and our sincere thanks go to The Editor for the good work he has done in publicising this and all aspects of the Maitland Salon through the pages of the *A.P.-R.*

On the night of February 9, the prints were all arranged in the splendidly lit and up-to-date retail store of Johnston's in High Street, Maitland. The many fluorescent lights illuminated the entries to perfection

By **ATHEL D'OMBRAIN**

and the judge, Mr. Keast Burke, and the stewards were able to move freely around the room and choose the entries for final selection. This task was one of the most difficult yet encountered, as the standard of work was the highest ever seen in the Salon.

The awards of the successful exhibitors are now known, but the Show itself did *not* take place, and our good friends, who have helped to make this Salon what it is, may like to know a little about the happenings after the judging. It has always been the practice for me to take the entries to my house, where they are carefully stored until the time arrives to put them up in the pavilion at the Maitland Show Ground. Here every print is fitted under a glass cover and so is safe from all weather. Did I say from *all weather*? I should add, *almost all weather*!

It had been arranged with the Show Committee to put up the prints on the night of Feb. 24, so that we would be out of the way of the other people who would be placing exhibits in the same pavilion on the following Monday. On Thursday, rain was falling and the Hunter River had risen considerably, and my wife, who had been my main helper in putting up the exhibits, asked me if I intended to go on with the job.

"Of course we will," I replied, rather scornfully. As if anything could stop the Maitland Salon from being put up.

That night, when I returned home, the river had risen alarmingly, the rain was falling heavily and reports from higher up in the ranges were very disquieting. For the first time in the history of the Salon I decided then and there that two hundred good prints were too valuable to risk putting up in a place that was subject to flooding.

Well, the rest is history of a very unpleasant nature to you all by now. The next morning the river came up higher and higher, and in the afternoon we had to evacuate our home in Lorn for the first time in the nearly twenty years that we had lived in that part. Little time was left to do much preparation, as we had been working on the levees all day. We moved about putting up furniture and books and whatever things we had time to attend to. The two hundred and ten selected prints were all placed high on books on the dining-room table, while the ten prints which were not accepted were in with my own mounted prints in a safe place.

We moved *out* not very long before the water moved *in*, and for a week we did not know the fate of our home and all that was in it. At last, the day came when I waded through mud feet deep to finally reach my home in Lorn. It was a sorry sight but the building was still standing, and we were fortunate that we were not amongst those unhappy people whose homes were either washed away or damaged beyond recognition.

I went straight to the dining-room window, and looked in. Thick black mud was all over the floor, but perched high and dry on the table were all the prints in apple-pie order. In spite of the mess and desolation I felt extremely pleased with myself that at least the prints were safe.

*Continued on page 250*



The upper picture shows the flood debris in the street facing Athel D'Ombrein's house, and below, two young volunteers sorting remnants of his photographic records.



Judging the Maitland Salon, 1955. The judge, Mr. Keast Burke, A.R.P.S., A.P.S.A., in the centre.



The panel selected for final judging.

# Review of March Portfolios

The presentation for the month made an excellent start with R.J.'s *The Fishermen*, another splendid example from the camera of this seemingly tireless worker, and quite a change from her decorative arrangements, at which she excels. In this print the fisherman was caught at the very moment when the position of the hand suggested movement, rather than a pose; the almost unbroken background also helps that movement. The model seems totally unaware of the presence of the photographer and the light, falling as it does and heightening the tone of the silver-white bodies of the fish, places the centre of interest to give us a truly satisfactory result.

E.G.C.'s *Kaolin Mining* makes me feel that the mining of kaolin must be an easy occupation. Whilst admitting that it would be difficult to make a very interesting print of this subject, I feel more could have been made of it had the silhouette of the barrow been used to better advantage in the arrangement; with one curved wall used also as a dark shape, leaving the other side of the print bright where it leaves the print edge. The present pose is very unconvincing, as are the types of 'miners' used; strangely enough the attention is drawn to their shoes—a type of footwear hardly in keeping with such rugged types as we usually find in the mines.

N.O.'s *Great Expectations* is quite in keeping with his usually good work; in this case the print has been carefully trimmed to the best advantage. I like the way the brickwork in shadow at the right takes the eye to the paper notice and allows it to travel, untroubled by interference, across the figures, down the papers on the left, and out of the print at the appropriate spot. A lucky break in this print was the rug in use; because of its draping the rug adds much to the arrangement, as also does the manner of the sitters—in apparent ignorance of the photographer's presence.

Little can be said of K.B.'s *Radiographer*, a print that must be admired for its overall sharpness and tonal range. The L-shaped arrangement of the standing figure, offset at the base by the reclining patient, is in no way upset by the mass of equipment at the top right, which actually acts as a compensating mass to relieve the overall high tone of the print.

I cannot say that I am over enthusiastic about N.Y.'s *Industrial Chemist*. The figure and the equipment do not offer enough reasons for its taking. Were it possible to have had the glassware in sharper focus more could have been accomplished.

In J.D.J.'s *Machinist* we see again excellent definition in a subject that decidedly calls for sharper focus. Here, too, we witness the inclusion of one of those rather rare little accessories that help so much in a composition. I am speaking now of the cigarette in its holder, a very small incident in itself, but one which provides the means of leading the eye most effectively from the principal interest of the face into the main accessory interest of the lathe; and here again the operator's right hand serves the same purpose by providing a path for the eye to travel back to its starting point.

A.G.R.'s *Eight Bells* is another case where the arm of the figure leads the eye towards the accessory interest, in this instance the bell rope. In leaving the upper right-hand corner as a clear mid-toned grey the author has achieved a simplification of his arrangement and at the same time made way for the sunny

## By KARRADJI

lighting to give a true impression of the out-of-doors environment of his subject. The pose of the sailor implies an alert scrutiny of the horizon and we feel that we can almost anticipate his confident call of "All's well!"

L.J.C.'s *Geologist* owes its interest to that definite silhouette which was so lacking in *Kaolin Mining*. The attention is drawn to the brightly lit wall of rock. The figure being placed as it is with the head almost at the top left corner, the attention is immediately drawn to the hand with the pencil, the pivot point of the arrangement. The print also makes me wonder if more could not have been made of it—but, of course, often the reasonable answer is that manoeuvrability is restricted in places such as this.

I should imagine that W.M.M.'s *Evening Shower* is included in a men-at-work album as an attempt at subtle humour. The print, a simple one in itself, owes most of its interest to the severe perspective lines that radiate from the centre of the right edge where the sun was very narrowly missed by the camera lens, so adding to the atmosphere effect that means so much to the title of the print.

C.C.'s *Engine Fitter* is an excellent print of its kind and could readily have been included in a portfolio of character studies. Strangely enough one often meets people in jobs that seem to fit them so effectively that you could not imagine them in any other. This is one of those people, one I should imagine so keen and interested in his work that it becomes his whole life. The intent look of the fitter and the large toothed wheel in the foreground convey in an unmistakable manner the atmosphere of the engine shop.

R.R.'s *Collaring Clay* is another print that appeals because the lighting plays such a big part in it where it strikes the print in two important places—the semi-profile of the operator, showing his intense concentration on the job in hand, and on the clay where the speed of the moving wheel is so well represented. The exposure was well handled here, allowing a shady display of clay ornaments to be barely seen behind the figure. The position of taking allowed the natural pose of the right hand and arm to further strengthen the impression of speed in the wheel.

In I.J.G.'s *Artistic Chaos* much of the 'chaos' has been lost in reproduction but in any case an over-lit figure commands such attention that the eye rejects the surrounding accessories that should mean so much as a tie-up with the title. I like this print quite well nevertheless.

In direct opposition is the tidy arrangement in K.H.W.'s *Draftsman* where neatness and accuracy are in keeping with the occupation of producing mechanical drawings. Here again the figure has the appearance of pent-up concentration.

It was a wise move on the part of K.B. in his print, *Winchman* to make the wheels so conspicuous by placing them in the foreground of the picture. The angle from which the picture was taken removes most of the finer details of the tree shapes and allows for isolated solidity in the machinery, where the cogged wheels play an important part. It also gives added

emphasis to the forward thrust of the workman and this is aided by the heavy shadows on the torso. The dark base and its upward slope heightens the impression of effort on the part of the toiler.

I think C.T.'s *Bronzists* has its main attraction centred in the perfectly delineated architectural design, where everything seems to have fitted in with the photographer's ideas. My only regret is that the left-hand painter seems to have been sitting on a dirty seat or in some wet paint, and this leaves us with a disturbing eye-catcher.

\* \* \*

Much can be learned from the prints from the 20th Kodak International, which shows how big a part unusual places and situations play in photography. I like particularly *Water Fantasy* by Tom Chan, but of course China and the Orient must be full of subjects for the photographer.

Another of Chan's prints is *In a Chinese Foundry*. Here again is a delightful subject that I find most pleasing. But what chance would we have of making a print like this from material photographed in one of our modern western foundries, with its massive furnaces and machinery. Another print of excellence that shows us what can be done with unusual lighting is Harry Koller's *Mask and Foil*, an arrangement which should please all, from the layman to the surrealist. *Jet-Like Man* by Don Nibbelink is another print showing how very carefully chosen angles can be used to advantage. In this case the wings of the aeroplane remind me of great sunlit buildings in a picture that has been taken at a slope.

## AMATEUR PHOTO ESSAY CONTEST

From *P.S.A./Life*.

Ten thousand dollars are being awarded in four big prizes by the magazine *Life* for a photo essay contest held in conjunction with the Photographic Society of America. Full details of this competition which is open to amateur photographers anywhere of any age were published in the December number of the *PSA Journal*. An amateur is defined as one who makes less than half of his income from the sale of photographs.

A photo essay is defined as a story told in a series of photographs with captions and a limited amount of supplementary text. Entries will be judged on the quality of the photography and on the interest and completeness of the presentation of the story as measured by the standards applied to photo essays for publication in *Life*.

The prizes are \$5000 for first, \$2500 second, \$1500 third and \$1000 fourth. *Life* editors will be the judges and they reserve the right to purchase for publication any entry, including the prize winners at current rates.

The entry can be black-and-white or colour. If colour, the transparencies must be 35mm. or larger. If black-and-white the prints must be not smaller than 8 x 10 or larger than 11 x 14. Only straight prints (with normal dodging) may be submitted and prints must not be mounted. An entry consists of up to 40 prints or slides, except that within that quantity up to 20 alternative pictures may be entered.

All entries must be sent to the following address by midnight, July 31, and must arrive not later than Monday, August 15, 1955:

PSA-Life Photo Essay Contest,  
P.O. Box 795,  
New York 46, N.Y.

Captions must be pasted on the back of every print. Colour entries should include captions on a supplementary 8½ x 11 in. sheet. In addition to captions,

R.P.S.'s *Backyard Fantasy* in the Through-the-Day portfolio is one I seem to have encountered before. I have always liked it, with its so well ordered base, its lazily waving line of clothes, and those fluffy clouds that look as though they will move away at any moment.

A.R.A.'s *Brightening Morn* is a subject in which the print has been very well handled to preserve the airy impression of a misty seaside scene. The idea of space and perspective is greatly enhanced by the inclusion of the single note of dark tone seen in the mooring post in the foreground.

*Leaving Out of the Fog* has already been reviewed.

I have often watched the mists rising as in L.B.K.'s *Morning Mists* and experienced pleasure in their changing shapes and the silhouettes outlined by them. This one rises as though it is caused by the softened clouds of smoke from a new-born bush fire and the effect is very pleasing.

D.M.S.'s *Moonlight Sonata* is a print I have seen before and one I like very much. The repeated lines of the beach, the fence, and the surf convey very well that lazy roll of the ocean that comes to us at eventide or at early morning. The exposure and trimming are all that could be desired and that highlight patch before the distant headland certainly helps.

Little can be said of R.V.L.'s *Wool* except that it is an excellent cover print that looks straight at you with a whimsical stare. A print well taken, well exposed, and trimmed to the best advantage.

a contestant may submit text up to 1000 words, if he considers it useful. The entrant may, if he wishes, obtain assistance on caption or text preparation but the photography must in all cases be his own.

Photographs will be returned only if the contestant encloses return postage.

These are briefly the main rules governing the conduct of this contest.

The organizers give one piece of advice which seems to be sound common sense:

'Choose a subject you know well, or which you can research adequately. If you don't know your subject you cannot project it through the pages of *Life* to a reader. Because a subject is familiar to you it is not beneath consideration. It may be strange and wondrous to everyone else. It must be *information* and your task is to express it *beautifully, entertainingly and personally*'.

## ANNOUNCING THE ANNUAL EXHIBITION OF THE Y.M.C.A. CAMERA CIRCLE

To be held at the Y.M.C.A. Concert Hall, 325 Pitt Street, Sydney.

The times of opening are:

May 27th 12 noon to 6 p.m. Official Opening and Judging at 8 p.m. (by invitation).

May 28th 10 a.m. to 7 p.m.

May 30th 12 noon to 6 p.m. Presentation of awards at 8 p.m. (Open night).

The exhibition has two sections—Prints and Colour Slides.

# Review of Contest Entries

NUMBER OF ENTRIES	91
(A/S 13, B/S 20, A/O 16, B/O 42)	
NUMBER OF COMPETITORS	39
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	22

**NOTES:** The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on page 754 of the December 1954, issue. The List of Set Subjects last appeared on page 54 of the January, 1955 issue.



**J.F.A., South Camberwell.**—Your single entry in this month's contest is notable for the unusual impression it gives of atmosphere and perspective; for this reason HC was awarded. In a pictorial sense the arrangement is not quite a success; more care in placing the figures might have resulted in an attractive composition.

**A.K.A., Townsville.**—Neither of your two impressed us greatly. As they stand at the moment, the print of the reeds is probably the better but a judicious trim might make a great deal more of the other print. Try masking off 1" from the left-hand side and 2" from the top and bottom. The resulting horizontal version brings the gateway into prominence and removes much of the uninteresting heavy shadow mass.

**J.W.A., Sydney.**—Welcome to the contest and congratulations upon presenting a good technical print of the South Coast as your first entry. Having attained already an advanced degree of success with the technical side of the problem, it remains now for you to develop an appreciation of these pictorial values which will enable you to produce outstanding prints. A careful study of the portfolios appearing each month in the A.P.-R. will help immeasurably towards your choice of subject matter.

**E.H.B., Rosanna.**—Prize award for your "Alpine Summer" which, in spite of its somewhat scattered interest, is an attractive tree study of an unusual nature. In any future version you might try a trim of  $\frac{1}{2}$ " from top, bottom and left-hand side. We recommend also that you endeavour to keep the upper portion of the print lighter than the base.

**I.H.C., Hamiltan.**—"Looking In" earned a prize award in the set subject because of its unusual approach; the idea of using a mirror for this type of subject has been well carried out. Technically the print requires a little after-treatment to remove those small white highlights and other spots that detract from the clean-cut quality of the print. HC was awarded for your other entry in the set subject as to which the same comment might apply regarding after-treatment. It is doubtful whether the full extent of the pyjama-clad figure of the little girl is essential to the composition. Try masking off from the bottom to make a square format; this, and a somewhat bright

result in printing, should help towards a much improved version. HC also for the lobster pots because this print is of some interest as a pattern and texture example and shows good technical quality. The other two prints represent an attempt at low key, but neither composition nor interest is outstanding.

**J.F.C., Woollahra.**—Print quality and mood earned a prize award for "Morning Adventure". The interest, however, is rather confined to the centre of the print and for this reason a trim of about an inch from each side would be permissible.

**R.F.C., South Hurstville.**—Neither of your two quite made the grade this month. There does not seem to be any main point of interest in "Scarifying", especially since your efforts with the pencil have removed all highlights. Too much has been included at the top of the picture in "The Catch"; in this case, the figure bending over and the fish he has caught are the main interest and printing should have been done so that they would occupy a more prominent position in the picture.

**E.R.C., East Kew.**—"Saturday Afternoon" is worthy of the HC award because of its nice print quality, but we cannot see that the subject offered you much in the way of pictorial possibilities. Your present arrangement of a diagonal line comprising the edge of the wharf, with the three boys equally spaced along it, is just about all that can be hoped for with such difficult material.

**E.G.C., Mt. Crag.**—Your prizewinning print in the set subject is an interesting documentary of a characteristic kitchen setting still to be found in a few old country homesteads. The pose of the model bears out the title, technical quality is adequate, but not outstanding.

**E.B.C., Trundle.**—None of your present entries was able to stand up to the keen competition of this month's contest. The subject with most promise was that of the tractor, but the severe back lighting has blocked out too much of the detail in the main part of the subject; a softer paper might help here. Both of the landscapes suffer from the inclusion of too much detail spread across the print. In "Brother and Sister" a very substantial trim should be made to remove much of that expanse of uninteresting gravel surface. Unfortunately the definition of the main subject matter is not very sharp.

**M.R.D., Mt. Stuart.**—Welcome to the contest and congratulations upon gaining HC with "Driftwood". Without exception, your five prints show that you have already acquired definite flair for choosing interesting subject matter, and your technique is most promising. If you pay particular attention to the examples by more advanced workers in the portfolios you should soon acquire the gift of disposing your principal subject matter in terms of the universal appeal of the pictorial composition. We shall look forward with interest to seeing your further efforts.

**F.L.E., Narromine.**—Both of your entries received an HC award; the gum tree scene is superior technically and would stand quite a degree of additional enlargement. In the set subject print the figures are rather too small in scale; a trim of generous proportions from the left hand seems to be needed to bring them into greater prominence.

**A.E.E., Kingaroy.**—As a table-top arrangement your print is quite an ingenious idea, the lighting and other technical details having apparently received adequate consideration and the resulting print is quite good—unfortunately not quite up to winning standard, however.



*H.S.G., Five Dock.*—Prize award for your entry "Gossip," because it fits so well into the theme of the set subject. Whether the posing was intentional or not we do not know, but as a story-telling picture, it could scarcely have been better arranged, with the two participants obviously intent upon their conversation and the third party apparently disinterested but perhaps in reality listening intently.

*A.C.H., Healesville.*—Of your three we prefer "Weathered" which earned HC for its fine textural quality but apart from this has no exceptional merit as a composition. The other dead-tree subject is rather bald without any supporting foreground interest. The landscape is attractive for its tonal range but in our opinion too spread out laterally.

*M.J., Killara.*—A still-life subject such as your present entry needs to possess exceptional technical qualities in order to catch the eye of the judges. The fact that your print gained a prize award therefore speaks for itself.

*F.K., Fremantle.*—Congratulations upon receiving two prize awards and also HC. Of your four prints, we prefer the prizewinner in the open section, a well executed conception in journalistic style; the other prizewinner tends to give an impression of unbalance but here again technical quality is good. "The Jump" is also a good technical effort, the choice of filter having ensured an adequate darkening of the blue sky area. In this instance we would prefer a lower viewpoint which would take the horizon line down to a less conspicuous point and at the same time help to further isolate the figure of the jumper. The landscape has one or two faults; first, from a pictorial point of view it is usually not a good policy to allow your print to cut off a heavy tree trunk either at the bottom or halfway up and, secondly, there are too many eye-catching little objects in the foreground.

*S.J.K., Mildura.*—HC for "Doggie in the Woods" which makes up in interest for what it might lack in pictorialism. In future versions you might allow for a substantial trim at the top and right-hand side with the idea of bringing the dog into a better position in the picture space. Lack of balance between paper grade and negative contrast probably accounts for the loss of highlight detail seen in the picture of the girl and typewriter. Print quality is much better in "Bathing Trunks", but the subject suffers from division of interest between the foreground highlights and those of the horizon at the top of the print.

*U.L., South Toowoomba.*—Both of your current prints are lacking in sparkle, indicating either a light-leak in your darkroom (or safelight) or a maladjustment of printing and development times. Subject matter is interesting in both prints.

*F.R.L., Riccarton.*—Three of your four gained HC and of these we prefer "Kerbside Discussion" as the most promising material. The print, however, includes too much of the uninteresting background; trim  $\frac{1}{2}$ " from the left and  $\frac{1}{4}$ " from the right. In the scene of the poplars it might have been better to concentrate attention more on the gateway, which, in the present set-up, seems only incidental to that heavy mass of poplar trees on the right. A change of viewpoint would have helped a great deal in the print of the mower by bringing into view the machine itself and more of the driver. As it stands, the print could stand a  $\frac{1}{2}$ " trim from the left-hand side without loss to the picture. "Battle with Nature" is a picture with mood but there are included too many elements for good pictorial balance to be achieved at the present angle of view.

*F.L., Taurak.*—Of your two we prefer the landscape though both suffer from inadequate technique in printing. Why not trim off that last eighth of an inch on the right that contains the image of half a sheep? With a corresponding trim at the top and just a shade removed from the foot of the print, the subject will be more attractive. In "Halcyon Days" the figures are dwarfed by the vastness of the sky area.

*D.M., Morningide.*—Many thanks for letter which was much appreciated. Your general outlook is commendable.

*B.J.M., Bega.*—Possibly the best of your four is the portrait. This is a good pose and the subject matter has been well placed in relation to the frame. Weaknesses are the highlights on the hand and hair, which distract attention from the face, and a certain amount of confused detail on the left-hand side of the print. In the marine subject the sky is the main centre, because of its interesting patterns. Unfortunately all the light in this picture is on the right-hand side; the other half of the print is quite drab. "Evening Stroll" is another attempt to use an S-shaped pathway as a figure of composition. Placing of the human interest is most critical in such a case—your's does not quite make the grade in this respect. "Rodgie" is quite a happy little picture which could be improved by removing all distracting background features; try masking off  $\frac{1}{2}$ " from the left;  $\frac{1}{4}$ " from the right,  $\frac{1}{4}$ " at the top and enough at the bottom of the print to restore the similar shape in 4 x 5 proportion. Perhaps you will agree the subject requires a fresh print on those lines.

*T.M., Edmonton.*—Both of your current entries received prize awards. The set subject entry is an excellent everyday-life candid photograph and, apart from those very obvious display signs, is a most successful print. "Airborne" is a splendid technical effort for an action shot taken against the light.

*N.O., Cardiff.*—"Tea Time" received a prize award for technical quality and represents an interesting subject seen from a well-chosen viewpoint. Technique is equally good in the HC award print but it is difficult to make up any real composition from a single sailing craft as seen in this print.

*C.F.P., East St. Kilda.*—HC has been awarded for your floral study which is attractively arranged and well lighted. The overall softness of treatment seems to suit these particular blooms. This portrait study is rather on the heavy side as a print; full-face is a very difficult viewpoint for a portrait and for that reason it is one rarely used.

*A.G.R., Battery Point.*—HC for your set subject entry in recognition of an appropriate pose and a well-trimmed print; however both of your models appear to have moved during exposure. In the Open Section, "Derwent Valley" is a pleasing record of a very pretty scene—rather too spread out as a composition. The print of St. David's Park is also in good technical style, but from the pictorial point of view the high viewpoint has brought the horizon too high up in the space where it occupies almost a midway position; a trim of  $\frac{1}{4}$ " from the foot of the print will correct this, and you may then prefer to remove a corresponding amount from either side to preserve the original print shape.

*R.R., Mounse Ponds.*—Both of your prints gained prize awards. Congratulations upon maintaining the high standard we have learned to expect in your work. The egg subject is a considerable improvement over the previous composition. We still think you have not yet fully exploited those broken shapes where the light

came through the side of the basket in the former version. The set subject entry is a simple arrangement and quite successful. You might try prospecting the same area again sometime under more dramatic lighting conditions.

*R.W.S., Albury.*—Both of your prints earned HC in the set subject, mainly on technical grounds and because they fit in so well with the required theme—each tells a story in its own way.

*E.F.S., Hampton.*—Congratulations upon gaining the major prizes in both sections in addition to HC for your remaining print! The winner in the set subject leaves little to be desired; the other is one of those rare examples where the singular charm of light and shade, capably handled, has created a good picture in the absence of any definite figure of composition. The HC award-winner is fragmentary and pictorially unsuccessful, but it has definite possibilities for future versions. If you are in the position to make further exposures, choose the same time of day, but select a viewpoint well over to the left—keep the shadow in its present position on the print, but your doorway should be on the right-hand third, “opening into the picture”. An accessory, such as a white cat, would bring the set-up to perfection.

*K.J.T., Scone.*—Your award-winner in the open section is a combination of pure black silhouette with half-toned against-the-light detail—an unusual treatment and quite a success when applied to such interesting shapes. HC for the tree subject which is also rich in tonal values. In the set subject, the departure scene also earned HC because it fulfills the general idea of the set theme. We cannot see any possibilities in the print of the isolated rose bloom.

*J.E.T., Mosman.*—Welcome to the contest and congratulations upon immediately gaining a major award with your low-key marine subject. In tonal range “Peaceful Mooring” is at the other extreme, but it has been equally well handled—a prize award for this print also. We look forward to seeing more of your work in future contests.

*C.H.W., Broken Hill.*—Welcome to the contest and congratulations upon being able to present two well-printed enlargements at first appearance. In both of your prints rather too much has been included; all those scattered highlights tend to distract, and it is difficult to decide upon any one feature as the principal theme. A close study of the portfolios will help you to appreciate the finer points of pictorial arrangement.

*G.R.W., Port Moresby.*—The model in your prize-winning “Papuan Beauty” is worthy of another try. You seem to have exhausted the possibilities of the present negative, with its several rather serious handicaps. The evidence of local reduction is rather obvious in the print, it would be far better to start again with better lighting. We always prefer outdoor lighting for this type of subject.

*K.H.W., Strathfield.*—“Bus Stop” earned a prize award in the set subject because of its human interest appeal. The weakness in this case is a general lack of definition in the main subject matter, “Speculation” is a much sharper print and HC has been awarded for this reason; the story-telling idea is good too. In the other print there are far too many areas of light tone surrounding the figure.

*E.R.W., Ashburton.*—A prize was awarded to “Bleak Water” for its interesting reflections and agreeable pattern tracery—though actually the composition is not very sound pictorially. HC for the sunset print—it is unfortunate here that the horizon line is so high up in the picture space and that the birds are so scattered

across the foreground. The other two subjects did not offer you much in the way of possibilities.

*A.M.W., Darling Point.*—“What’s News” has been awarded HC because of its general success as a print, but, as we have already remarked several times in these columns, the theme of a man reading a newspaper has been somewhat overdone of late—not very exciting anyway. The print of the boy is lacking in life and gives the impression that the paper has been fogged during printing.

*L.H.W., Darling Point.*—Of your set subject entries we prefer the prizewinner because it has an instant human appeal. As a composition, the interest is too spread out and the print gives the impression of having been trimmed too closely. The toll gate subject is well seen, quite in keeping with the set theme and thus worthy of its HC award. In the open section, HC for “Watson’s Bay” which is quite a success as a low-key marine subject, though again somewhat too spread out laterally. All the interest in the other print is contained in the high-lit area; this indicates that a drastic trim is called for—all of the left-hand one third of the print could be safely trimmed away.

*N.T., Bondi.*—“Absorbing News” has received HC, this being an interesting contribution to the set theme. Unfortunately, the model’s face—the most important feature of any such close-up arrangements—is out of focus to such an extent that the eye prefers to settle upon the newspaper where the detail appears more attractive.

## Maitland Salon and the Flood

*Continued from page 244*

Unfortunately the wrappers and most of the fine new boxes were victims of the water, as they had been neatly stacked in another room and in our haste to depart had been overlooked. Some at least were salvaged but the others were just a muddy twisted mass—very unpleasant to see and to smell. My own salon series which I had built up over some years, together with the unaccepted prints were unfortunately damaged mostly beyond repair.

It was with much regret that I later had to throw out all my prints and pictures (representing many years) which had been left in the darkroom. However, I did manage to peel off the photographs from most of the rejected and these were returned to their owners later.

I would like to place on record that a team from the Newcastle staff of Kodak Ltd., headed by “Geoff” arrived on Sunday, and worked like steam-shovels in shifting a great blight from the back portion of our garden. By their great efforts, and that of some other workers, we were now able to get a car into the garage. That is, we will be able to when the vast mound of mud is removed from the road by the Council’s machinery. This splendid effort on the part of our friends was very greatly appreciated, especially in view of their giving up their week-end time to assist us.

And so the Salon was judged and the awards made. But nobody had the pleasure of seeing what would have been the best photographic exhibition yet presented to Maitland. There is a scheme on foot to shift the City of Maitland, but whether this ever eventuates or not the Maitland Salon will always be held. If we must move to higher ground, I feel sure there will be a suitable place erected for us to carry on with our Salon.

We hope to see you all again next year, when we trust there will be no repetition of this great disaster that overwhelmed our city.



# Editorial Notes

## PRIZE LIST FOR APRIL

### CLASS "A"—SET SUBJECT

- First "Don't Move from Here", E. F. Stringer.  
 Third "The Daily Grind", E. G. Cubbins.  
 (Equal) "Gossip", H. S. Grenenger.  
 "Looking In", I. H. Caldwell.  
 "Going Up", R. Ritter.  
 Highly Commended: I. H. Caldwell; F. R. Lamb;  
 K. J. Tester; F. L. Erlington.

### CLASS "B"—SET SUBJECT

- Second "For Value Received", T. Murray.  
 (Equal) "One for the Road", I. H. Wilson.  
 Third "Bus Stop", K. H. Westgate.  
 (Equal) "Why Paying For", F. Kos.  
 Highly Commended: E. R. Cornish; R. W. Short (2);  
 A. G. Reynolds; K. H. Westgate; A. M. Wilson;  
 I. A. Wilson; N. Youngman.

### CLASS "A"—OPEN SUBJECT

- First "Ebb-Tide", E. F. Stringer.  
 Second "Eggs and Feather", R. Ritter.  
 (Equal) "Strain", K. J. Tester.  
 Third "Alpine Summer", E. H. Baxter.  
 (Equal) "Still Life", Muriel Jackson.  
 "Tea Time", N. Ozolins.  
 Highly Commended: J. F. Abson; I. H. Caldwell;  
 E. G. Cubbins; F. L. Erlington; F. R. Lamb (2);  
 N. Ozolins; E. F. Stringer; K. J. Tester.

### CLASS "B"—OPEN SUBJECT

- First "Evening Reflections", J. E. Toghill\*.  
 Third "Papuan Beauty", G. R. Warr.  
 (Equal) "Morning Adventure", J. F. Cairns.  
 "The Naked Street", F. Kos.  
 "Peaceful Moorings", J. E. Toghill\*.  
 "Bleak Water", E. R. Williams.  
 "Airborne", T. Murray.  
 Highly Commended: M. R. Davis\*; A. C. Holloway;  
 F. Kos; B. Kozlowski; C. F. Penzig; E. R. Williams;  
 I. H. Wilson.

\*Denotes a New Competitor.

## WELCOME TO FIVE NEW COMPETITORS.

Our usual hearty welcome is extended to five new competitors: J.E.T. (Mooman); B.J.M. (Bega); M.R.D. (Robart); J.W.A. (Sydney); C.H.W. (Broken Hill).

The group was successful in gaining one First and one HC.

## CAPTIONS AND TECHNICAL DATA

Around the Home—Pages 227-242:

**Sunbathed**, E. H. Baxter.—Second (Equal), Class B, Open for August, 1952. Exp. 1/50 sec., f/8, Super-XX film, reflex.

**No Work Today**, B. F. Nichols.—Second (Equal), Class B, Open for January, 1952. Exp. 1/10 sec., f/16, Super-XX film, reflex.

**Sun-Splashed**, A. J. Dando.—Third (Equal), Class B, Open for March. Exp. 1/20 sec., f/5.6, Super-XX film, reflex.

**Lassie**, J. Southurst.—Third (Equal), Class B, Set for May, 1948. Exp. 1/50 sec., f/8, Verichrome film, reflex.

**The Prisoner**, A. G. Gray.—Third (Equal), Class A, Open for August, 1949. Exp. 1/125 sec., f/4, Verichrome film, folding.

**Tumblers**, I. H. Caldwell.—Second, Class A, Open for June, 1953. Exp. 1/2 sec., f/22, Super-XX film, reflex.

**November**, Ruth Reid.—Second (Equal), Class B, Open for September. Exp. 1/10 sec., f/16, Super-XX film, reflex.

**Luxury Breakfast**, R. Ritter.—Second (Equal), Class A, Open for September, 1952. Exp. 1 sec., f/22, Super-XX film, reflex.

**Bowls**, Rosemary Johnson.—Third (Equal), Class B, Set for September, 1953. Exp. 2 secs., f/8, Super-XX film, reflex.

**Interior Design**, K. L. Aston.—Third (Equal), Class A, Open for August, 1953. Exp. 1/2 sec., f/11, Super-XX film, reflex.

**Wood Nymphs**, R. Ritter.—Third (Equal), Class B, Open for November, 1951. Exp. 15 secs., f/32, Super-XX film, reflex.

**Cottage Entry**, C. R. Knight.—Third (Equal), Class B, Open for May. Exp. 5 secs., f/11, Super-XX film, reflex.

**The White Window**, F. P. Hin.—Third (Equal), Class A, Open for May, 1953. Exp. 1/100 sec., f/8, Super-XX film, reflex.

**Corner Decor**, F. T. Charles.—Third, Class A, Set for June. Exp. 3 mins., f/11, Super-XX film, reflex.

**Half-Way-Up**, K. A. Fer.—First (Equal), Class B, Set for November, 1953. Exp. 1/25 sec., f/3.5, Super-XX film, folding.

**Home in the West**, J. F. Audley.—Second (Equal), Class B, Open for October, 1950. Exp. 1/15 sec., f/16, Super-XX film, reflex.

## A Great Pictorialist

Continued from page 243

strations at the A.C.C. as well as contributing a number of articles on his *credo* and methods to *The Australasian Photo-Review*. On behalf of this journal he also conducted a considerable amount of historical research into the lives and work of early S.A. photographers, some of which material has been published, while a remainder is now awaiting publication.

Robbie represented a mine of knowledge to a host of enthusiasts both young and old, who forever sought his advice. His unassuming, yet genial personality endeared him to all, and his passing is a great loss to the whole photographic fraternity. His work with the Kodak organization was characterised by a most conscientious devotion to duty; the company could always be assured of his ready and full co-operation in any assignment that called for the sacrifice of personal leisure in favour of matters relating to photography.

The passing of our friend came as an unexpected climax to a photographic career that at the time was still very much in the ascendancy. He died on the 12th January, 1955, leaving a son, Douglas, who is the Editor of *Aircraft* the well known aviation journal, and a daughter, Barbara, who is an art teacher and also well known exhibitor of oil-paintings at recent Adelaide art shows. His widow still lives at the family home at Millswood, Adelaide.

# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF VICTORIA

The first meeting of the 1955 session was held on Feb. 3. The principal item was the quarterly Colour Competition, in which N. Kewish gained first place for both the single transparency and the set of four. After the usual discussion of competition prints, Mr. E. H. Baxter gave a short address on Bromesko development, development times and developer strengths.

On Feb. 18, members and visitors were fascinated by the screening by Mr. H. T. Reeves of a selection of his magnificent hand-coloured transparencies of Australian Wildflowers. The slides, and also a number of hand-coloured prints that were on display, were representative of the work of a lifetime, and apart from their interest and value as botanical records they were a tribute to the skill and patience of their author. The work of Mr. Reeves is an inspiration to those interested in nature photography and those privileged to be present were highly appreciative of the screening and commentary.

The meeting on March 3 provided one of those demonstration nights by senior members of the society that are helpful to all, especially the newcomers. The demonstrations included *Enlarging Technique* by Mr. E. McBride; *Toning* by Mr. I. R. Hodder, *Print Spotting* by Mr. H. J. McConkey and *Mounting*, by Mr. E. H. Baxter. The method of explaining enlarging techniques such as selection of the most valuable part of a negative, and multiple printing for addition of clouds, was by projection of the negatives on to a screen so that the whole audiences could see. For the multiple printing two projectors were used and the negatives superimposed. An explanation was given of how the correct masking should be effected. This method proved much better than trying to crowd a lot of people around an enlarger in a dark corner. E.R.C.

## MELBOURNE CAMERA CLUB

It was with great pleasure that we greeted Mr. Keast Burke at our monthly competition in January. Mr. Burke, an always welcome guest, took the opportunity of his visit personally to present the *A.P.-R.* Recognition, Medal awarded for outstanding achievements in photography, to our member E. Rotherham for his nature-study work. The competition centred around the theme *My Holiday* and provided a multitude of photographic approaches to this subject in monochrome and colour. The awards were: A Grade: 1, L. Mullumby; 2, R. Hobson; 3, N. Crouch. B Grade: 1, Mrs. J. Holmes; 2, Mrs. Driscoll; 3 (Equal) E. Burt and J. Hoehn. Colour Section: 1, J. Hoehn; 2, Miss Pratt; 3, J. Hoehn. It is particularly pleasing to see how actively our ladies are exhibiting at present and the success they are earning.

February provided an interesting programme, which includes the start of the group activities, to which a Cine Group has now been added. Brian Patton gave us a very informative lecture on the *Use of Filters in Colour Photography*, in which he underlined his points by well-selected slides. Major General L. E. Beavis was our guest the following week with an extremely interesting lecture on Pakistan illustrated in Kodachrome. L. Mullumby, in his *One-Man-Show and Talk*, on the 17th, was very impressive. His work is sincere, expressive and artistic. His exhibits, chosen from fields of normal photographic activities, showed

excellent technical qualities, good composition and never the desire to be unusual for the sake of being unusual only. G.R.F.

## THE CAMERA CLUBS OF AUSTRALIA M.C.C. INVITATION EXHIBITION

The Melbourne Camera Club is again conducting its Invitation Exhibition, an innovation that proved so extremely popular when it was featured as a part of the 1951 Jubilee Celebrations.

Here is an opportunity for clubs to make a selection of their own work and have it exhibited under the most favourable conditions. The following notes are offered by the Exhibition Organiser for the guidance of intending participants:

"Our Invitation Exhibition is to be held at the Melbourne Town Hall on the 30th and 31st May and 1st June, 1955.

"Our object is to encourage amateur photography in Australia and to show what the clubs of Australia are already doing. We want to show not only monochrome prints, but also colour slides and to give all clubs the opportunity of displaying their members' work under the most favourable conditions possible in this country. We want this to be a show, not by the Melbourne Camera Club, but by all the clubs throughout the Commonwealth and we ask for the co-operation of all. Will your club, please, take part?

"A lot of organisation is necessary and time passes swiftly. We have to know which clubs will participate, then we can advise the number of prints and slides required from each. The clubs can then forward either the entries or a list of them so that the catalogue can be prepared for printing.

"Every entry submitted will receive a special 'Invitation Exhibition' sticker and a catalogue will be sent to each worker.

"By arrangement, any Kodak store in Australia will forward club entries to us. Our club will pay return postage or freight and all entries will be returned promptly on the 15th June.

"To assist in the organisation will you advise me whether or not your club will participate and if it will, further particulars will be forwarded. Your earliest reply will be appreciated.

"Communications should be addressed to The Exhibition Organiser, Melbourne Camera Club, P.O. Box 930G, G.P.O., Melbourne." (Copy of Circular).

## ADELAIDE CAMERA CLUB

The programme on Feb. 21 consisted of a demonstration and lecture *Photographing Children* by Mr. D. Dansie, one of Adelaide's leading studio operators. Mr. Dansie commenced by winning the good opinion of two young children, Miss Maureen Johnson and her sister Margaret, whom he had never met before. By well timed comic antics he was able to capture several permanent impressions of pleasure. The lecturer then discussed the photography of children from the cot to school-leaving age, singly and in groups. His remarks covered not only the posing of his young subjects, but also the handling of the parents and relatives who

Participants in the Western Australian Camera Club's outing to Point Walter, November, 1954.

(Photograph: E. Helliard)



inevitably attended. He then passed on to the taking of family groups, including not only mother and father but also the baby, and sometimes even the family pets. In reply to questions, Mr. Dansie gave the technical data relating to his exposures.

The President, Mr. H. Stratman, announced the latest effort by the committee to deal with the problem of transporting non-motorists on club outings.

Mr. R. Leunig, Chairman of the Colour Group, presided over the Colour Evening on Feb. 28. There were entries for the monthly slide competition and the three awards were: E. R. Avdall (farmland with sheep in foreground), A. S. Attwood (a tricky interior scene), and T. Gepp (seascape). The award for the set subject, *Landscape and Seascape*, went to E. R. Avdall, for a very pretty picture of the river mouth at Port Noarlunga.

The talk for the evening was by Mr. J. Mack, his set subject being *Exposing for Colour*. The lecturer addressed his remarks mainly to the tyro in colour, making it appear easy to produce acceptable results. He covered the choice of film, and the management of equipment and lighting, but no technical details were embarked upon. He disagreed that what was wanted for colour was flat lighting; the desirable condition was an even overall light, with possibly a little more from one side to give modelling. Mr. Mack pointed out that often this could be achieved by shooting downwards from a high position. He illustrated his talk with slides of his own taking.

G.Z.

#### BRISBANE CAMERA GROUP

Twenty-seven members and four visitors attended print night on Feb. 28. We are not arranging any set subject for our monthly competition in future, but are making our sections *Indoor*, *Outdoor* and *Portraits*. The awards for the month were: *Indoor*—A Grade: 1, Mrs. J. Bennett; 2, J. E. Vautier; 3, L. G. Hall. *Outdoor*—A Grade: 1, J. E. Vautier; 2, W. Prior; 3, S. J. Smith. *Portrait*—A Grade: 1, J. E. Vautier; 2, S. J. Smith; 3, Mrs. J. Bennett. *Outdoor*—B Grade: 1, Mrs. I. Nicol; 2, J. Gaffy. *Portrait*—B Grade: 1, A. Linder. *The Print of the Month* was won by J. E. Vautier.

Our intentions are to have a demonstration at each meeting. On our last Print Night, Mr. I. Barnbaum, gave a demonstration of toning and explained the various pitfalls associated with this side of photography. Mr. D. McDermant brought along some prints which he had intentionally made various mistakes, such as prints not being washed properly and some having various stains. The demonstration was very interesting and all members agreed that this new scheme of having a definite practical night each meeting will greatly assist in the advancement of photography.

W.R.

#### WESTERN AUSTRALIAN CAMERA CLUB Inc.

The January meeting was held at the Social Room of the Rural Bank, 576 Hay Street, Perth. The subject for the competition was *Depicting Movement* and the winners of points were: Open: 1 and 2, N. Helliard; 3, W. Angove. B Grade: 1, Mrs. Smethurst; 2, K. Knox; 3, Mrs. Smethurst.

A commentary on all the prints was given by E. Thew, after which our guest speaker, Dr. Bunge, was invited to express his opinion on the work of the club. Dr. Bunge later gave a very interesting and informative talk on Leonardo da Vinci.

In farewelling one of our members, W. Angove, who is going overseas for some time, the President said that we would miss Mr. Angove and expressed the hope that it would not be too long before he returned to us.

The subject for the evening on Feb. 24 was *Depicting Music* and the results were: A Grade: 1 and 2, N. Helliard; 3, Mrs. M. Smethurst. B Grade: 1, Mrs. M. Smethurst; 2, R. Beck; 3, Mrs. M. Smethurst. Mr. S. Bannister was invited to give a commentary on the prints and, after asking everyone's forgiveness for anything he might say, proceeded to give a very interesting criticism.

Member R. Beck then entertained us for the rest of the evening by showing a collection of colour slides which he and D. Kinleyside took on their recent trip to South East Asia, Indonesia, etc. Mr. Beck explained each frame as it was being screened. The slides included many beautiful scenes and tropical flowers.

A.M.P.

#### NEW STEREO POSTAL CIRCUIT ORGANISATION

Following advances by local members of the Photographic Society of America to the officers of the Stereo Division, one of the most popular divisions of PSA, arrangements have been made for an interchange of stereo slides at regular intervals between members of PSA in the United States and a local group with branches in Sydney and Melbourne. Advantage will be taken of the smallness and lightness of the 4" x 1 1/2" format now popular, which makes for economy in postage and is now practically the only one in use in the U.S.A.

It is also proposed to set up a local circulation of such slides between Sydney and Melbourne. A few vacancies remain for workers in this medium and would-be participants are invited to communicate with Mr. R. G. Robertson, 25 Westalibah Road, Northbridge, Sydney, N.S.W.

The Stereoscopic Society, affiliated with the R.P.S. will continue its circulation of postal portfolios for the leading standard stereo sizes, a service extending to members in the United Kingdom, the United States of America, and New Zealand, as well as in Australia.

R.G.R.

# The 'Last Page'

On March 25, the Editor was the guest speaker at the special luncheon tendered by the Rotary Club of Gulgong to the State Governor, Sir John Northcott, on the occasion of his State Visit to the district. He and his wife subsequently attended the Official Ball in the new hall where they were presented to His Excellency. This hall, incidentally, will accommodate a thousand dancers and is the largest within sixty or seventy miles.

The Editor has been invited to give a talk on *Photography and the aims of the National Trust*. The occasion will be the regular monthly meeting of *The National Trust* at the Public Library (Sydney) on April 26, 1955.

## EXHIBITION FRANCIPHOT BIENNALE PHOTO-CINEMA-OPTIQUE Paris 4th-16th May, 1955.

An extensive file of documents relative to the various activities planned for the above important international function have reached Sydney and may be inspected at the A.P.-R. Editorial office 386 George Street, Sydney. The occasion will be the most extensive presentation and study of the various aspects of photography ever undertaken.

The photographic presentation will be six fold, viz.:

At the *Grand Palais*, Paris. General Exhibition of the possibilities and applications of Photography. World Exhibition of material and products (Photography and Cinema). Artistic Exhibition from 40 countries. Exhibition of the possibilities of the use of colour, etc.

At the *Bibliothèque Nationale*—"the role and evolution of photography, the perfect expression of modern art".

At the *Musée de l'Homme*—"photography in the study of human sciences".

At the *Musée Pédagogique*—"photography in modern education".

At the *Palais de la Découverte*—"photography in modern industry".

At the *Musée d'Histoire Nationale*—"photography in the study and protection of nature".

In addition there is to be a three-day *Trade Congress* and a number of *International Gatherings* for the study of the place of the Picture in Present-Day Civilization, the latter being under the patronage of U.N.E.S.C.O. The agenda for this section will cover such topics as the study of psycho-physiological problems of the picture, the establishment of inventories of the needs of users and of the material available, the possibilities in the field of documentation and information, the study of sociological effects, and finally arrangements for a future congress along similar lines. K.B.

It was pleasant to observe in the February A.P.-R. that two authors of A.P.-R. prizewinning prints had gained the honour of *Print of the Year* with their respective submissions. These were D. McDermant (Brisbane) with his portrait, *Miss A. Hobday, Artist*, and N. Ozolins with his *Splendour of the Morning*. The latter will be recalled as the cover illustration for January, 1954, while the former is reproduced in the current issue.

## MUSWELLBROOK PHOTOGRAPHIC EXHIBITION

Although the show had to be abandoned owing to the Hunter River floods, it has been decided still to hold the Photographic Exhibition as scheduled. Plans were promptly made for the accepted prints to be shown in a city hall before being despatched to Orange.

Camera clubs in the N.S.W. North benefitted from an unusual publicity stimulus on March 15 when Tom Noonan (of Belmont Camera Club) spoke over radio station 2NA Newcastle. Subject of the talk was photography in general and the functions of camera clubs in particular. Mention was made of the various interesting inter-club events, outings, etc., and of the enthusiasts from all walks of life that go to make up the membership of clubs all over Australia. Items of appeal to the general public included the provision of lecturers and of learner's classes for the beginners. Expensive cameras and equipment are not necessary, and the use of communal darkrooms owned by the various clubs is usually possible. Particulars were also given of a scheme, pioneered by Belmont C.C., whereby each beginner is allocated to an advanced worker for several month's tuition before being eligible to enter club competitions.

### GOOD NEWS FOR MELBOURNE BEGINNERS

The Melbourne Camera Club will continue to conduct until May 12th a weekly series of lectures for the beginners in photography. These lectures instruct the newcomer in every phase of the art up to the completion of the final print ready for exhibition. The lectures are free and open to everybody.

Timed to start at 6.30 p.m., classes will be held in the Club Rooms, 2nd Floor, 123 Little Collins Street, Melbourne.

## BALLARAT CAMERA CLUB

The Slide Group reported an unusually instructive evening at the February meeting when Mr. Lloyd Evans discussed the processing of colour film. G. Bennetts won the trophy for the best slide taken during the combined outing to Bacchus Marsh—another feather in Ballarat's cap! H. Richmond gave a talk and demonstration on *Photograms*—photography without a camera. Images were produced by projecting light through a glass basin and glass lid direct onto bromide paper, and a hydrangea leaf was contact printed. Mr. Richmond also demonstrated montage printing.

Competition results were: *Speed and Action*: 1, N. V. Salt, *He's Over*. *Holiday*: 1, H. Richmond, *Burranbeel*. Open: 1, L. Evans, *One for the Road*. B.S.

## PRESTON PHOTOGRAPHIC CLUB

The club held a colour slide night on Feb. 14. Our Secretary took charge of the projector and each member in turn gave a commentary on his slides. Most of the colour slides were made over the recent holidays and included scenes taken in places as far apart as Tasmania and Queensland. The quality was good and we spent a pleasant two hours viewing them.

Mr. Stan Harrison of the Melbourne Camera Club came along on Feb. 28 and entertained us with a *One-Man-Show*. Mr. Harrison, who is a fine photographer of landscapes, is also quite a humorist. He told of his experiences in England when a boy and the first camera he owned. He showed members about 50 prints taken in Australia and offered some valuable hints on landscape photography. K.C.H.

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**K**ODATRACE is a new tracing-room material developed by Kodak to meet the industrial and commercial demand for a translucent tracing material, suitable for use with pencil or ink, that would result in cleaner, easier-to-read, engineering prints. Kodatrace meets these requirements ideally, thanks to its unusually fine-grained matt surface.

Although developed primarily to meet the needs of draftsmen, Kodatrace is not limited to this use. It is also very effective in the commercial art field—particularly for overlay work. It is very effective for slight diffusion of light sources used in making photographs. It is invaluable for silk screen printing, for colour separations and overlays. It is used extensively in the field of Graphic Arts, while advertising departments are pleased with Kodatrace for positive or negative transparencies and overlays.

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- 2740—Verascope Model F40 stereo camera, 24 x 36mm. twin Som-Berthiot f/3.5 lenses, 8-speed shutter, coupled rangefinder .. .. £150
- 4433—Ensign Commando, 2½" x 2½", Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder .. .. £24
- 4451—Contax, Model III, 24 x 36mm., 5cm. Sonnar f/2 lens, focal-plane shutter, 13.4cm. Sonnar f/4 telephoto lens, lens hood, extension tubes, adapter, Contax G copier and magnifier, Vidom universal finder, always-ready case .. .. £200
- 4469—Flexaret II, 2½" x 2½", Mirar f/4.5 coated lens, 8-speed shutter, always-ready case £22/10/-
- 4541—Reflex Korelle, 2½" x 2½", 7.5cm. Radionar f/3.5 lens, always-ready case .. .. £37
- 4591—Kodak Reflex, 2½" x 2½", K.A. f/3.5 lens, 5-speed Flash Kodamatic shutter, always-ready case .. .. £30
- 4798—Iloca Stereo, 24 x 36mm., twin Jiltar f/3.5 lenses, speeds 1 sec. to 1/300, Revere 22 stereo slide viewer, always-ready case .. .. £55
- 4809—Leica IIIC, 24 x 36mm., Summarit f/2 lens, coupled rangefinder, always-ready case £99
- 4760—Flexaret IIB, 2½" x 2½", Mirar f/3.5 lens, Compur-Rapid shutter .. .. £27/10/-
- 4731—Leica IIIC, 24 x 36mm., Summarit f/2 lens, 150mm. Kilar f/3.5 coated lens in Kilfitt reflex housing, always-ready case .. .. £195
- 4823—Reflecta II, 2½" x 2½", Meritar f/3.5 lens, 4-speed shutter, always-ready case .. .. £13/10/-
- 4836—Six-20 Kodak Junior De-Luxe, 2½" x 3½", K.A. f/4.5 lens, 4-speed shutter, case £9/10/-
- 4846—Flexo, 2½" x 2½", Ennar f/3.5 lens, 8-speed Prontor S.V. shutter, always-ready case. £20
- 4857—Graflex Series B, revolving back, 3½" x 4½", 5½" Cooke-Kodak f/4.5 lens, film magazine, leather case .. .. £25/10/-
- 4544—Graflex Super "D", 3½" x 4½", 152mm., Ektar f/4.5 lens with automatic diaphragm, Graflex flash gun, Graflex 3½" x 4½" sheet film magazine, 5 D/D slides .. .. £140
- 4876—Contax II, 24 x 36mm., Sonnar f/2 lens, built-in exposure meter, Sommor close-up set, always-ready case .. .. £76
- 4885—Panta, 1½" x 2½", Xenar f/3.5 lens, Prontor-S shutter, filter, lens hood, leather case .. .. £16
- 4857—R.B. Tele Graflex, 3½" x 4½", 5½" Cooke-Kodak f/4.5 lens, Graflex magazine, leather case. Price .. .. £25/10/-

- 4752—Welta, 2½" x 3½", Tessar f/4.5 lens, Compur shutter, 3 S.M. slides, F.P.A., focusing cloth, case .. .. £16

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- 4829—Kodascope Model EE, 16mm., 500W. lamp, leads, case, resistance .. .. £67
- 4833—Scalare 8mm. Cine Projector, 300W. 115V. lamp, built-in resistance, lead, case .. .. £60
- 4850—Bell & Howell Sportster, 8mm., B.H. f/2.3 lens, case .. .. £46/10/-
- 4856—Eumig P25 16mm. Cine Projector, 500W. lamp, resistance, leads .. .. £85

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- 4787—Wray Optical Universal Finder .. .. £12
- 4803—A.V.O. Exposure Meter, case .. .. £6
- 4832—Palc G-100 Speed Flash .. .. £28
- 4854—Hunter 2" x 2" Film Strip Projector, 100W. 240V. lamp .. .. £13/10/-
- 4864—Dallon 3½" x 4½" Sheet Film Developing Tank. Price .. .. £8
- 200—Pelcomat 2½" x 3½" Automatic-focus Enlarger (no lens) .. .. £52/10/-
- 4824—Barton 24 x 36mm. Enlarger, 50mm. Emal T & H f/3.5 lens, leads, carrier .. .. £30
- 4888—Photo Lab. Index, 9th Edition by Henry M. Lester .. .. £6/15/-
- 4726—Palc PE-2 Exposure Meter, case .. .. £8
- 4832—Palc G100 Electronic Speed-flash £28/-/-
- 200—Austral Blankova 30" x 40" Screen, case £9/10/-
- 4883—Weston Master Exposure Meter, Model I, Invercone Attachment .. .. £10/15/-
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- 4763—Weston Master Exposure Meter Model I £9
- 4866—Graduated Yellow Filter, for Rolleiflex Cameras. Price .. .. £2/15/-
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- 2029—Kodak 35,  $24 \times 36$ mm., Special Anastigmat f/3.5 lens, 5-speed shutter, always-ready case. Price .. .. £12
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- 2087—Six-20 Kodak "A",  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Anastar f/4.5 lens, Epsilon 8-speed shutter, flashholder, adapter ring yellow filter, close-up lens, leather case £12
- 1185—Zeiss Ikon Ikonta,  $24 \times 36$ mm., Xenar f/2.8 lens, Compur-Rapid shutter .. .. £18
- 2073—Agfa Isolette,  $2\frac{1}{2}" \times 2\frac{1}{2}"$ , Apotar, f/4.5 lens, 8-speed shutter, always-ready case .. £12
- 2088—Zeiss Ikon Ikonta, 521/16,  $2\frac{1}{2}" \times 2\frac{1}{2}"$ , Novar f/3.5 lens, 8-speed shutter, always-ready case. Price .. .. £12/10/-
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## CAMERAS

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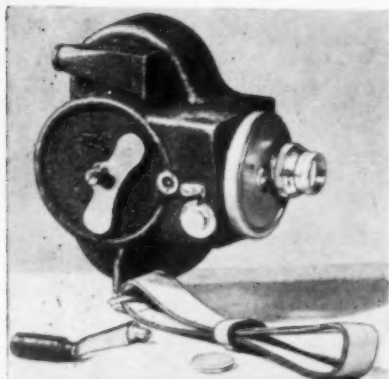
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## (Bottom) Model C93

Distinguished by its exquisite craftsmanship and precision, this model will endow you with that "professional touch" as you look through its telescopic-type viewfinder. Its turret head of three lenses (12.5mm.,  $f/1.9$ , 23mm.,  $f/2.3$ , and 50mm.,  $f/3.5$ ), plus its five speeds (8, 16, 24, 48 and 64 frames per second) will give you a range and power beyond all your fondest dreams. In addition, it features a single-frame release for cartoon work, a frame counter (as well as a metric footage counter) for "trick" photography, and a two-tube viewfinder to give critical parallax correction for near subjects. Complete with lens caps, strong leather wrist strap, and a deluxe leather carrying case. Price, £159 18 8.

Austral Leather Carrying Cases for Models C94 and C96 available separately.

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